THE NEW YORK DRAMATIC MIRROR.

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GEORGIE DREW BARRYMORE.

AT THE THEATRES.

Star.—Miss Helyett.

Comedy with music, in three acts, by Maurice Ordonneau; adapted by David Belasco. Music by Audran. Produced Nov. 3.

Paul Grandjean	Mark Smith
Tedder Blanythorne	M. A. Kennedy
Obadiah Smithson	Harry Harwood
Admiral O'Shaughnessy	George W. Traverner
Jacques Baccarel	J. W. Herbert
Miss Chumbachet	N. S. Burnham
La Señora Carmen Retumomba	Kate Davis
Manuela	Laura Clement
La Stella	Henrietta Rich
Miss Helyett	Mrs. Leslie Carter

Miss Helyett is one of the few great successes of recent years. Produced originally in Paris more than a year ago, it made a hit instantly, and it has since crowded the Bouffes Parisiens in that city every night. Six months ago an English version, made by F. H. Burnand, was produced at the Criterion Theatre, London, under the title of Miss Decima, and it has been equally successful.

The production of David Belasco's version in this city was, therefore, awaited with interest and the Star Theatre last Tuesday night was crowded to the doors with the usual friendly phalanx of first-nighters.

We have seen both the foreign productions, and we are therefore able to say that the piece is better mounted here than either in Paris or London. For that, of course, we have to thank Mr. Belasco. He has introduced several new stage effects that are effective. Mr. Belasco has likewise adopted, not "adapted," several humorous lines which, if we remember correctly, are to be found only in the Burnand version.

Miss Helyett is a combination of farce comedy and comic opera, with plenty of new and pretty music in Audran's best style. It is an amusing play, albeit rather *risqué*; but as given at the Star it is neither nice nor naughty.

The story in a nutshell: Miss Helyett is in Switzerland with her papa—an old, hypocritical Quaker named Obadiah Smithson. Helyett climbs a mountain, falls down and, in her descent suffers a mishap that compels her, for propriety's sake, to seek out her unknown rescuer and wed him. The father helps her in her search and succeeds in mixing everything up. He tells a suitor from Chicago to pretend he is the man of the mountain, and the Chicago man is accepted. Later Helyett discovers the fraud, and recommences her search. She next thinks she has him in the Irish son-in-law of a Spanish virago. Finally, of course, the right man is found.

Plenty of excellent comedy abounds in the play which, if done full justice to by the interpreters, would alone make a success. But the present interpretation is not up to the standard.

Mrs. Leslie Carter failed entirely to do justice to the part of Helyett. Nothing but Mrs. Carter's firm conviction that she was born to histrionic greatness could have led her to undertake it, and thus invite comparison with those clever women who carried the piece to success in Paris and London. She has no singing voice worth mentioning, and as to her acting—well, it divested the part of all the charm that properly belongs to it and that it possesses abroad. When there are so many clever actresses in this country having both the voice and physique for the part, it is difficult to understand why Mr. Belasco should imperil his production by entrusting the chief role to such incapable hands.

Harry Harwood's humor as the Quaker was very wooden. He turned a really humorous part into a silly one.

A hit was deservedly scored by Kate Davis, as the Spanish mother-in-law. Her fun was rather rough, but it served to cover up the dreadful singing of her tenor son-in-law, George W. Traverner. Mark Smith appeared as the hero, and sang very well, particularly in an effective duet with J. W. Herbert.

Audran's music is delightful. It includes several good choruses and one or two choice duets and trios. There is no reason why, if the star and the present cast were improved upon, Miss Helyett should not have a prosperous career.

☞ Madame Janauschek will speak nobly on a subject of momentous importance in the CHRISTMAS MIRROR.

Stewmerstein's.—Romeo and Juliet.

Miss Gale is a good actress—and a charming one. She has a lovely presence, a soft and beautifully modulated voice, and she reads with rare effect and intelligence. One must have been unsympathetic and hypercritical, indeed, to have remained unmoved by the exquisite feeling with which she read her lines in the balcony scene, or the unexpected force and tragic capability she displayed in the last act.

Creston Clarke gave an excellent performance of Romeo. His reading is at times a trifle forced and exaggerated, but in other respects his acting left little to be desired.

The Mercutio of H. A. Weaver was spirited, and his efforts received frequent recognition from the audience.

The Tybalt of Russ Whytal was well rendered. Anna E. Proctor gave a commendable interpretation of the nurse, and Keith Wakeman was acceptable as Lady Capulet.

A fair-sized, select audience attended. The waits were unconscionably long. The confused sounds proceeding from behind the scenes that always attend a first night at this theatre, cannot be too emphatically condemned.

☞ A. Weil, the *Herald* artist, has drawn fifteen admirable illustrations for the CHRISTMAS MIRROR.

Standard.—Bernhardt.

On Wednesday evening of last week the great Sarah Bernhardt began her engagement at the Standard. The house was packed and the performance of Barbier's dull, declamatory play Jeanne d'Arc was followed with the interest that always centres upon any work which the French artiste's acting illumines.

Last night Bernhardt reappeared in Theodora, a play that will not survive its present interpreter. This piece will be repeated until Friday when La Tosca will be revived.

The two new plays La Dame de Challant and Pauline Blanchard are underlined during this engagement, which will extend to the end of the year.

☞ George Francis Train has concentrated his psychic powers upon a unique poem that will confront the readers of the CHRISTMAS MIRROR.

Jacobs'.—Held by the Enemy.

At Jacobs' a very large audience assembled to see William Gillette's successful play, Held by the Enemy, which was interpreted by a strong company.

Lincoln Wagenhals gave a manly impersonation of Colonel Prescott. O'Kane Hillis as Major General Stamburg did fairly well. J. J. Farrell as T. Bean, the correspondent, was decidedly successful in exciting laughter. H. H. Forsman's interpretation of the part of Lieutenant Hayne was very effective.

Katherine Arnold was rather weak, while Miss Wells and Anna Vislaire were acceptable as Euphemia and Susan. The rest of the parts were all in competent hands.

Next week, Charles Shaw's company in the new Muggs' Landing.

☞ Falk's pencil will be represented among the striking illustrations of our holiday number.

Grand.—The Power of the Press.

This five-act melodrama by Augustus Pitou and George H. Jessop since its first production at the Star Theatre last March has toured the country with success, and, on Monday night it attracted a large audience to the Grand Opera House.

The piece is now presented with the same careful attention to detail and the same realistic scenic effects that marked its initial production. The exterior of the Manhattan Athletic Club-house, and the shipyard at Astoria, as well as the bark at anchor off the battery, with the river front effects, were greeted with applause.

The company was efficient and the audience departed at the close evidently well pleased with the evenings performance.

Next week, the always popular Shenandoah.

☞ There will be a charming Ballad and a delicious Bolero, composed expressly for the CHRISTMAS MIRROR, in that great number. Richard Stahl, composer of The Sea King, and John B. Grant, composer of The Mystic Isle, have written them. The words have been furnished by librettists Webster C. Fulton and Sydney Rosenfeld. Both will score hits.

People's.—Time of the Bravest.

One of the Bravest, with its fire engine and Arabian horses, attracted a large audience to the People's on Monday night and received vociferous applause.

Charles McCarthy as the hero, Larry Howard, was well received, but he was suffering from hoarseness. Lillian Larkelle was a pretty Rosie Googan. William Cronin as Mrs. Googan delighted the gallery gods. Master La Martine and Kate McCoy, two child actors, won great favor. The rest of the cast was made up of competent people.

Next week, Oliver Byron in The Plunger.

☞ Charles Howard Johnson, the well-known artist for *Life*, has made several fine pictures for our Christmas Number.

Tony Pastor's.—Variety.

As usual at this house, an entertaining variety bill was presented on Monday evening. Nellie Lingard in songs is as popular as ever, and the La Blanche Sisters earn well-deserved appreciation. Maggie Cline is still a ringing favorite, and George Beauchamp, the popular London comique, has firmly established himself as another.

☞ Surony has drawn what he truly terms his masterpiece for the CHRISTMAS MIRROR.

At Other Houses.

This is the last week of Thermidor at Proctor's. It goes on tour next week, and Charles Frohman's stock company opens its second stock season in Henry De Mille's The Lost Paradise, founded on the German of Ludwig Fulda.

The Merry Monarch holds sway at the Broadway Theatre and rules his audiences with a mirth-producing sceptre.

The first performance of the famous Meiningens will take place at the Thalia Nov. 17. Julius Cæsar will be the opening bill. The outfit of scenery and properties brought over by the company is enormous, and scores of mechanics are working day and night to prepare the stage for the performance.

The present week ends Edward Sothern's fifth season at the Lyceum. He will begin his annual tour at Baltimore on Monday. Mr. Sothern, at his Wednesday matinee this week, will introduce a new monologue, entitled "I Love! Thou Lovest! He Loves!" This will be given before The Dancing Girl. On Monday next the fifth annual season at the Lyceum will be inaugurated with Arthur W. Pinero's comedy-drama, Lady Bountiful. The old Lyceum favorites are cast in this play, and Mr. Harbury and Mr. Cook make their first appearance with the stock company.

The operatic double bill at the Casino continues to please the patrons of the house, and recalls are numerous each night.

W. J. Scanlan's songs delight the lovers of Irish melody at the Fourteenth Street Theatre, where Mavourneen is presented each evening.

Frederick Paulding and his excellent company are at the Windsor Theatre, presenting The Struggle of Life, with all its fine scenic effects, and the taking parade of street urchins.

Niobe is nearing her last week at the Bijou. She will leave sincerely regretted by many admirers.

The Cadi continues to expound the law at the Union Square, and delighted listeners applaud his quaint sayings and peculiarities as interpreted by Thomas Q. Seabrooke. The run has been extended, the business is large, and everybody concerned is happy.

That almost classic comedy, Hoss and Hoss, is still at the New Park.

Lillian Russell and her beautiful gowns, and incidentally the opera La Cigale, continue on their prosperous career at the Garden.

Alabama wins hearts and hands at Palmer's. Its moving and poetic scenes, as portrayed by the fine company, command the interest and give genuine pleasure to the audiences.

Reilly and the 400 is filling Harrigan's nightly, and the star and his manager smile and are happy.

In addition to the successful burlesque, Carmen Up Too Late at Koster and Bial's, an entirely new specialty programme is presented this week, including Kokin, the Japanese juggler, the Healeys in plantation songs and dances, Signor Blanco on the tight rope and a new ballet by the Rossi ballet troupe.

The Madison Square Theatre was occupied last night by one of Hoyt and Thomas' companies, performing A Trip to Chinatown. The piece was seen in Harlem last year.

☞ Madame Modjeska graces the CHRISTMAS MIRROR's list of notable contributors.

TONY HART'S DEATH.

The funeral of Tony Hart took place at Worcester, last week. It was attended by Messrs. Harrigan and Hanley, and many friends of the once popular comedian.

The actor's real name was Anthony Cannon. He was born in Worcester, Mass., thirty-five years ago, of Irish parentage. His career was a roving one through boyhood, and he finally joined a minstrel company, and traveled with it until he met Edward Harrigan, with whom he went into partnership.

Their success was phenomenal, but a disruption occurred in 1885 when the comedians parted.

Mr. Hart produced several farces unsuccessfully. Illness and misfortune followed in quick succession, and in June, 1888, he was removed to the Worcester Insane Asylum, where he died of paresis last Wednesday morning.

During Mr. Hart's early illness a benefit was given him that netted over $12,000. This money was given in charge of A. M. Palmer, who looked after the actor's affairs while he lived and arranged for the burial expenses. The residue of the benefit money will go to the Actors' Fund.

Tony Hart was a sunny-hearted, generous man, with a winsome face and a bright eye. He possessed a good deal of skill and versatility in Irish and negro dialect characters, and had he been blessed with health he would doubtless have retrieved his fortunes.

☞ Elisabeth Marbury, Marie Prescott, Helen Barry, Francis Neilson, Madame Berry, and Minette Mills Dimpfel are among the contributors to the CHRISTMAS MIRROR.

THE MISHLER PLAN.

Manager Mishler, at Reading, Pa., is well and favorably known in the amusement profession. He is a gentleman of ability, and his methods of conducting a theatre are in many respects original. He is very conscientious and frank, and has successfully managed the theatre since 1872.

In 1886, on the opening of the new Academy of Music, he inaugurated a new plan, that of telling the truth only in the newspaper advertisements, and he says it is a very gratifying success.

He watches attractions closely, writes or telegraphs where they appear, or goes and sees the performance, and then states exactly what the entertainment will be.

He claims that the day for exaggeration is gone. If the performance is very bad he cancels the engagement; if fairly good, he so states in the newspapers before the company appears.

He says that ordinary performances, so announced, have appeared to receipts of over $900 and given satisfaction, which would not have been the case had he aroused greater expectations by fulsome lying in the newspapers.

☞ The design for the cover of the CHRISTMAS MIRROR is metropolitan in subject and *chic* in treatment.

PATTI ROSA'S TOUR.

Patti Rosa's tour is authoritatively reported to be thus far one of uninterrupted profit, exceeding in this respect the anticipations of all concerned in the pecuniary results of her season.

The accident to the little star in Memphis resulted in the loss of two nights only, Miss Rosa bravely insisting on filling all engagements. Her visit to Nashville was given added pleasure by social attentions paid her. Among other incidents was the presentation to her by the Ladies' Auxiliary of the Soldiers' Home of a large basket of exquisite chrysanthemums. Miss Rosa was also a liberal subscriber to The Hermitage Association in Nashville.

Dolly Varden seems to have been accepted everywhere as the best play in respect to entertaining qualities that Patti Rosa has yet had, and her company has come in for more than a liberal share of praise. The Memphis *Appeal* characterized it as "one of the very best comedy organizations seen in Memphis in many seasons." Will Mandeville and Joe Cawthorn have made hits in the principal comedy parts.

The Southern tour will be a comprehensive one, lasting until January. During that month Miss Rosa will play an engagement at the Grand Opera House in Chicago, and will subsequently tour the Pacific coast.

☞ Minnie Maddern Fiske will revive some memories of New Orleans in the CHRISTMAS MIRROR.

THE DARK SIDE.

Our correspondent at Belfast, Me., writes: "It is reported that The Blue and the Gray company are stranded here. It has not sufficient funds to get out of town. This makes the second company that has gone to pieces in Belfast this season.

The Lights and Shadows company closed season abruptly last Saturday night. It is the intention of the management to reorganize and go out again. The reason assigned for the closing was inability to obtain suitable dates.

The Wheeler Monte Cristo company stranded at Mount Pleasant, Pa., last week, according to a letter received from Charles Townsend, its leading man. J. P. Tucker left the party by stealth, it is alleged, without paying bills. Mr. Wheeler raised enough to settle with the landlord of the hotel, but the company were obliged to get home as best they might. The unpaid salaries aggregated $400.

The Rose Osborne company ended its career at Raleigh, N. C., on Oct. 24.

The cause alleged for the disbanding of Edwin Arden's company at Memphis, Tenn., on Oct. 31, was dire bad business.

Harry Pitt's School of Acting company, which was booked for a tour through the Eastern States, has closed in consequence of the rank failure of A Cure for the Blues, at Jacobs' Theatre, last week.

Many managers are in town trying to fill cancelled dates. They say that the number of cancelled dates this season is unprecedented. The crash usually comes after the holidays, but this year it came earlier. There is hardly a manager in the country who has not open time on his hands.

☞ The two colored supplements in the CHRISTMAS MIRROR will alone be worth the price of the complete number.

VICTORY FOR BRADY AND MINER.

Judge Wallace, of the United States Circuit Court, has denied the injunction which Augustin Daly applied for last Summer, to restrain William A. Brady and Henry C. Miner from producing the railroad scene in Boucicault's After Dark, on the ground that it was an infringement on the railroad scene in Under the Gaslight.

S. H. Olin appeared for Mr. Daly and held that the scene was original with him and that the copyright had been sustained in a former action.

Judge Dittenhoefer, who appeared for the defendants, raised the point that the copyright of Under the Gaslight was void because the title of that play as published was "Under the Gaslight, a drama of Life and Love in These Times."

Judge Wallace sustained the point and denied the injunction.

☞ There will be several pleasant surprises in the CHRISTMAS MIRROR—novelties not described among the early announcements.

FLORA MOORE IN ZIG-ZAG.

Sam Dessauer is in high feather over the prospects of Flora Moore's starring tour, which will begin shortly.

Mr. Dessauer, who will manage the popular soubrette, has secured Frank Tannehill, Jr.'s, Zig-Zag, the amusing farce that was given by Tillotson's company a couple of seasons ago. The piece will be staged in a style that will command notice, and it will be given by a company of very clever people. Miss Moore has never had better support.

Miss Moore was the original Teddy in A Bunch of Keys, and she was the means of adding many thousands of dollars to the profits of the managers of that old stand-by.

The headquarters of Manager Dessauer are at Taylor's Exchange.

☞ "Burt" is the *nom de plume* of Miss Beatrice Morgan, the gifted daughter of the late Matt Morgan. She will have several charming pictures in the CHRISTMAS MIRROR.

MANAGERS' MESSAGES.

COLUMBUS, O., Nov. 9.—Henshaw and Ten Broeck scored a great success here to-night to standing room only. LEON MAYER.

NEW ORLEANS, Nov. 9.—Effie Ellsler in Hazel Kirke opened at the Grand Opera House to-night to $1,137. S. R. O. at seven P. M. H. GREENWALL.

CHICAGO, Nov. 8.—Fanny Rice and A Jolly Surprise an immense success in Chicago. Opera House capacity sold out before doors were opened, and hundreds turned away before eight o'clock. GEORGE W. PURDY.

CINCINNATI.—Barrel of Money turned people away at Harris' Theatre, matinee, and every box and seat for night performance sold before five o'clock. GEORGE E. BAKER.

CHICAGO, Nov. 8.—Agnes Wallace-Villa in The World Against Her played to the capacity of the Clark Street Theatre at both performances to-day. Great hit. W. L. COSSAR.

PHILADELPHIA, Nov. 9.—Edgar Selden turning people away at the Empire Theatre to-night. Every one enthusiastic. Recalled again and again. A veritable triumph. I am delighted. BARD WOODELL.

SYRACUSE, Nov. 9.—The Devil's Mine company opened to-night to a very large house. E. A. BRIDGMAN.

A good opera company can secure a reasonable guarantee by applying to the new Opera House at Corning, N. Y. Write or wire. *.*

GOSSIP OF THE TOWN.

ELSIE SHERIDAN, of the Will o' the Wisp company, is said to have received an offer to star next season from Edward B. Hess, who is moreover willing to supply her with a new play written to order to fit her talents.

MANAGER WILLIAM F. CONNOR booked a capital route for James O'Neill last Summer, and the result is that Monte Cristo is playing to splendid business. Last week in Brooklyn a large profit was cleared. The star and company left New York on Monday for an extended tour that will take them through the South and then to 'Frisco. They will return in about six months.

☞ Edward M. Alfriend, the dramatist, will have a Southern sketch in the CHRISTMAS MIRROR.

THE Royal Pass company, with the German dialect comedian, George Staley, in the principal part, played to large business at the Farnam Street Theatre, Omaha, last week. The S. R. O. sign was in demand. The Omaha *Bee* says of Mr. Staley that he is one of the cleverest of the German dialect comedians now on the stage.

CHARLES B. HANFORD has purchased from the estate of the late Lawrence Barrett all the scenery, properties, etc., used by Booth and Barrett in their excellent production of Julius Cæsar. He will take them through the country next season, starring in the part of Mark Antony, supported by an excellent company. Mr. Hanford was four years in the company of Edwin Booth and Lawrence Barrett, and achieved much success in Antony and other leading parts.

☞ The Editor of THE MIRROR will appear again as a short-story writer in the forthcoming Christmas Number.

THERE are two Fast Mail companies on the road at present, and it is announced that another company will soon produce the play in England. Large receipts and pleased audiences are reported from each organization.

ROBERT D. MACLEAN and Marie Prescott will begin their annual New York season at the Union Square Theatre on Dec 21, and during their three weeks' engagement they will be seen in Cleopatra, Romeo and Juliet, Spartacus, Merchant of Venice, Ingomar, Richard III., Othello, and other Shakespearean plays. These two stars are at present playing to an average of $800 a night through Texas and the South.

☞ Edward Fuller, late dramatic critic of the Boston *Post*, will be represented in our Christmas number by a pathetic short story.

HENRY GREENWALL telegraphed to THE MIRROR from New Orleans last week as follows: "Lewis Morrison packed the Grand here to the greatest business of the season. His tour through Texas resulted in overflowing houses. Faust is a wonderful production."

A. H. VARLEY, who goes ahead of the Blue Jeans company, writes that his company is filling the time booked for W. J. Scanlan, owing to the New York success of Mavourneen.

☞ Among the writers for the CHRISTMAS MIRROR is E. Iraneus Stevenson, musical critic of the *Independent* and the *Evening Sun*. Mr. Stevenson signs a poem on this occasion.

THE first of the Damrosch Sunday Orchestral concerts will occur at Music Hall on Sunday evening, the 15th inst. The Symphony Orchestra of New York, consisting of seventy musicians, conducted by Walter Damrosch, Madame Selma Kronold-Koert, and Sig. Galassi, are on the programme. The concerts will be given each Sunday evening during the season except on Nov. 29, when the Liederkranz Society will occupy the Hall. Adolph Brodsky, violinist, Madame Ritter Goetze, and Signor Campanini are among the soloists engaged for the Winter concerts, which will, without doubt, meet with generous public favor.

EDWARD WARREN, the dramatist, and Ella Fontainebleau are expected shortly to appear in this city in a skit by a well-known writer.

KATE TONCRAY closed with the Money Mad company on Saturday last, and joined The Knotty Affair company at Chicago.

☞ Charles Barnard, dramatist and story-writer, has contributed a unique theatrical tale to the CHRISTMAS MIRROR.

E. M. GOTTHOLD, of The Pay Train company, has signed contracts with J. Pitt Nardecker, manager of the New Queen's Theatre, Manchester, England, for a tour through the provinces.

ON account of the illness of his mother in Indianapolis, and his own recent indisposition, James V. Cooke has been compelled to resign the business management of the Modjeska company and to return to his home. He hopes, however, to soon be in the harness again. Mr. Cooke was succeeded by Joseph Buckley and John Leffingwell in advance of Madame Modjeska.

FREDERIC EDWARD MCKAY, of THE MIRROR staff, is ill at Orange, N. J. He expects to be able to return to his duties, however, before the end of this week.

☞ Patience Stapleton, author of the successful novels "Kady" and "Babe Murphy," has written a story for the CHRISTMAS MIRROR that is worthy to rank beside Bret Harte's best productions. The subject is semi-theatrical, and the scene is laid among the mountains of Colorado.

THE She Couldn't Marry Three company will open the new Opera House at Coxsackie, N. Y.

DAVIS AND DICKSON'S adaptation of "Les Miserables," under the title of 93, has received favorable notice from the press in those cities where it has been presented. The Eastern tour will open at Syracuse on Nov. 16. Among those engaged to support the star, Henry Dickson, are: Dorothy Dickson, Maude Bennett, Blanche Thornton, Gladys Willard, Robert Darton, Sam Charles, F. B. Hill, Joe Downs, John D. O'Hara, William Mayhew, and Edgar Healey.

The Christmas Dramatic Mirror

Will be a Number of Surpassing Interest and of Unrivalled Pictorial Beauty

CONTRIBUTORS

Robert G. Ingersoll,	Mme. Helena Modjeska
Gen. Daniel E. Sickles,	Patience Stapleton,
Hon. A. Oakey Hall,	Mlle Rhea,
Ex-Judge Dittenhoefer,	Mme. Janauschek.
Giuseppe Giacosa,	Mrs. Frank Leslie.
William C. K. Wilde.	Mrs Scott Siddons.
Stephen Fiske,	Martha Morton,
Marquis du Croisic,	Minnie Maddern Fiske,
A. E. Lancaster,	Dorothy Lundt.
Charles Barnard,	Marie Prescott,
E. Iraneus Stevenson,	Elisabeth Marbury.
Edward Fuller,	Helen Barry,
Howard Paul,	Minette Mills Dimfel,
William Henry Frost,	Kate Masterson,
Richard Stahl,	Mme. E. D. Berry,
Edward M. Alfriend,	Sydney Rosenfeld.
Francis Wilson,	Arthur Hornblow,
Frederic E. McKay,	Webster C. Fulton,
Joseph Kainz,	George Francis Train,
John B. Grant,	Harrison Grey Fiske.
Francis Neilson,	and others.

ARTISTS

Arthur Jule Goodman,	Sarony,
Falk,	Walter Stearns Hale,
Chas. Howard Johnson,	A. Lincoln,
A. Weil,	Burt,
Charles H. Wright,	Will Hooper,
F. W. Monahan,	E. Hamilton.
W. McIlwraith,	C. F. Seidle.

THE COVER

Has been specially designed and drawn by the celebrated artist, Arthur Jule Goodman. It will be printed in colors, in the finest style of artistic lithography.

TWO COLORED SUPPLEMENTS

Will be presented with every copy of the CHRISTMAS MIRROR, and the number will contain a superb full page pictorial feature, also in colors.

In addition to the unprecedented literary features, THE CHRISTMAS MIRROR will contain two charming musical numbers, composed for it by Messrs Stahl and Grant, with words by Messrs. Fulton and Rosenfeld, respectively; many beautiful full-page engravings; numerous full-page portraits of well-known professionals, etc.

THE LITHOGRAPHIC WORK

Is from the Gast Lithograph Company, of New York, and the Forbes Lithograph Company of Boston.

THE ENGRAVINGS

Are by Kurtz, The Photo-Engraving Company, The Central Bureau of Engraving, The Wright Gravure Company, The Art Photo-Etching Company, and the Photo-Type Company.

GOSSIP OF THE TOWN.

MAX ARNOLD, of The Two Old Cronies company, has been compelled to withdraw at Philadelphia for four weeks on account of failing eyesight.

MRS. JENNIE KIMBALL, manager of Corinne and the Kimball Opera Comique company, has perfected arrangements with Manager H. R. Jacobs for an engagement at the Alhambra Theatre, Chicago, during the World's Fair year.

☞ Francis Wilson's many admirers will look for his article in the CHRISTMAS MIRROR with keen anticipations.

HARRY CORSON CLARKE, of the Still Alarm company, met with a $800 loss recently in pictures and bric-a-brac which were destroyed by fire at his sister's flat in 109th Street.

G. W. FLOYD, manager of The Cadi, reports that the play has been so successful that the time has been extended into December at the Union Square.

☞ Walter Stearns Hale, actor and artist, has contributed several charming sketches to the CHRISTMAS MIRROR.

ELMER E. VANCE'S play, The Limited Mail, was presented at the new Bedford Avenue Theatre in Brooklyn on Monday night to a packed house. Many were turned away. It was the largest audience the new theatre has had.

JOHN W. DUNNE, of the Patti Rosa company, has just recovered from a severe illness, which caused his retirement for two weeks.

☞ Advertising rates in the CHRISTMAS MIRROR are the same as in the regular weekly issues.

AGNES HERNDON'S manager says that his star has always had ten acting people with La Belle Marie.

MANAGER CHARLES HORBURY, of the Music Hall, Lewiston, Me., is a sensible business man, who attends to his own bookings. He has repeatedly declined to place his business in the hands of Klaw and Erlanger. Those agents were mightily offended because Mr. Horbury insisted that The Soudan company should conform to the rules of his theatre, charged for the use of his stage for rehearsals, and declined to rip out the grooves above his stage unless the attraction stood one-half the expense involved. For thus adhering to his regulations, Klaw and Erlanger procured in their sheet on which they are generally supposed to have a "grip," the publication of a series of misstatements calculated to injure Mr. Horbury. The latter does not rest meekly under Klaw and Erlanger's misrepresentations. He publishes a card elsewhere in this issue, wherein he explains the facts of the case, and pays his respects to the concern that used its circular to attack him.

☞ Every representative manager will be represented in the advertising columns of the representative CHRISTMAS MIRROR.

THE Burlew Opera House, of Charleston, W. Va., was brilliantly opened recently by the Little Tycoon company. The new house is large, comfortable and magnificently fitted and finished, and ranks with the handsomest houses of the South. The audience is not only looked after, but the actors as well, the dressing-rooms being conveniently appointed and excellently furnished. Fifteen hundred people can be seated in the house, and each seat commands a good view of the stage. Danger from fire is prevented by means of numerous exits on every side of the building. It is lighted throughout with gas and electricity, and has an immense stage and finely painted curtain. The cost was not far from $75,000.

☞ Send your advertising "copy" with your advertising order for the CHRISTMAS MIRROR. If you wait you may be too late.

THE annual benefit in aid of the New York Roman Catholic Orphan Asylum will take place at the Metropolitan Opera House on Nov. 17. In consequence of Augustin Daly's absence in Europe the benefit will be under A. M. Palmer's auspices. The programme will include two one-act plays. One is Dream Faces; the other probably Delicate Ground. Dream Faces will be interpreted by John E. Kellerd, Lorimer Stoddard, Mattie Earle, and Bijou Fernandez.

☞ Mlle. Rhea, who always writes entertainingly, will have an article in the CHRISTMAS MIRROR.

THE rebuilt Opera House at Joliet, Ill., was thrown open to the public last week with appropriate dedicatory ceremonies. There was an address by Hon. James G. Elwood, and one by Hon. P. C. Haley, and a poem was read by Captain Egbert Phelps. W. T. Carleton's Opera company, in Indigo, was the attraction, and a fine performance was given. The building is finished in fine style throughout, the house decorations, scenery, stage, and mechanical appliances being all of the most approved kind. The owners are Henry Casey and Company, and the executive staff consists of E. M. Allen, assistant manager; Ward Elwood, treasurer; J. R. Staley, electrician; E. G. Rockey, stage manager; Frank Johnson, head usher; C. Slaughterback, master of properties, and S. V. De Long, advertising agent.

☞ Dorothy Lundt, of the Boston *Commonwealth*, has written a poem for our Christmas Number.

THE BANSHEE is an Irish comedy-drama, the scenes of which are laid on the Irish coast in the year 1795. The company comprises C. E. Thomas and Marie Cahill, Eva Wheeler, Helen Brooks Mestayer, Mrs. Fred. Hooker, George C. Robinson, Richard Ganthony and S. H. Verney. The scenery, which consists of four sets, has been painted by Richard Marston. It is said to be very beautiful, especially the cave scene in the third act, which presents an entire novelty in the shape of a double scene. The costumes will all be new.

Thanksgiving, Nov. 26, open. H. L. AVERILL, Barre, Vt."

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 10:30 P.M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

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The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 14, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—NIOBE, 8:15 P. M.
BROADWAY THEATRE—THE MERRY MONARCH, 8 P. M.
CASINO—CAVALLERIA RUSTICANA, 8:15 P. M.
FOURTEENTH ST. THEATRE—MAYOURNEEN, 8 P. M.
GARDEN THEATRE—LA CIGALE, 8:30 P. M.
GRAND OPERA HOUSE—THE FOOL OF THE FAMILY, 8 P. M.
HERRMANN'S THEATRE—DAISY, 8:30 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
JACOBS' THEATRE—HELD BY THE ENEMY, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—THE DANCING GIRL, 8:15 P. M.
MADISON SQUARE THEATRE—ERIC OF CHINATOWN, 8:30.
PARK THEATRE—HOSS AND HOSS, 8:15 P. M.
PROCTOR'S—THERMIDOR, 8 P. M.
PEOPLE'S—ONE OF THE BRAVEST, 8 P. M.
PALMER'S THEATRE—ALABAMA, 8:15 P. M.
STAR THEATRE—MISS HELYETT, 8 P. M.
STANDARD THEATRE—SARAH BERNHARDT, 8 P. M.
THALIA THEATRE—THE 3 GUARDSMEN, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE THEATRE—THE CAD, 8 P. M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand," "*Dramatic N****, over five thousand."

DYING FAST.

OUR esteemed contemporary, the Philadelphia *Ledger*, mildly notes a fact that we have called attention to many times, in the following words: "Judging from the number of so-called farce-comedy companies that have already gone to pieces this season, disguised variety shows will not be so popular hereafter."

The variety farce's day is over. Every sane manager and every discerning playgoer has begun to realize that. The reign of rubbish is drawing rapidly to an end. From all points of the compass come reports of the disastrous business that the swarms of variety farce companies are meeting with. Before the present season is finished their ranks will be decimated and their managers will be looking out for some other kind of a job.

The few venal journalistic advocates of this decaying form of entertainment stupidly continue to deny the true state of affairs. But that does not alter the fact, nor deceive the profession or anybody that is not pecuniarily interested in lying about it. The gain or the loss of a few advertisements is not an inducement to cause us to depart from our custom of speaking the truth concerning matters that affect the prosperity of the entire profession. Therefore, we have kept the profession, and our readers generally, accurately informed on the subject of the dying "rad."

That it is really expiring is good news to the actors and hopeful news for the American stage. The popularity of the variety farce has been responsible for more hardship and more evil than most persons suppose. To it may be traced directly a large portion of the enforced idleness, the precarious employment of a great many genuine actors. To its doors may be laid the failure that has overtaken many worthy managerial ventures during the past three years. To it may be attributed the gradual descent of public taste and the coarse, vulgar tone that has permeated the majority of theatrical representations. To its pernicious influence may be laid the lack of confidence in artistic dramatic productions that has paralyzed the enterprise of many capable and discriminating managers and that has thwarted the aspirations and achievements of many dramatic authors.

It is cheering and good to think that the public—which is never quite so hopelessly black as it is painted—is turning from the surfeit of horseplay and silliness in disgust, and that its reactionary requirements are giving an immediate and strong impulse to productions that are deserving.

The good time has come again when the best efforts of the author, the actor and the manager are almost certain to meet with approbation and pecuniary reward.

THE GREATEST OF ALL.

IN another column we present the names of the contributors to the CHRISTMAS MIRROR, which will be published early next month. It is the strongest list of writers we have ever had the privilege to announce in connection with our annual holiday number. It includes men and women famous in the worlds of art, of literature, of journalism, and of the drama. And we may add that the contributions are all eminently worthy of the writers' fame.

We have not space in this issue to describe in detail the multitude of literary and artistic treasures that shortly will be distributed broadcast through the medium of the greatest of all the CHRISTMAS MIRRORS. A glance at the names of those co-operating to produce it will anticipate, to some extent, the pleasure that awaits its readers.

The exquisite cover that Mr. ARTHUR JULE GOODMAN, the celebrated artist, has designed for us, will give an artistic interest and value to our number such as the exterior of no Christmas publication ever yet possessed. It is strikingly original in conception, and it is superb in execution.

The illustrations, by such artists as Messrs. SARONY, JOHNSON, FALK, WEIL, HALE, BURT, and WRIGHT, are of a higher class than we have yet placed before the eyes of our readers. The pictures comprise many beautiful and appropriate full-page drawings, fine portraits of well-known actors, etc., all made for our Christmas number. The illustrations, indeed, will be more profuse than they have been heretofore.

Besides the cover, there will be several other pictorial features in colors, including two interesting supplements. When we say that our lithographic work has been entrusted to the GAST Company, of this city, and to the FORBES Company, of Boston, it will be understood that that work will reach the highest standard.

The engravings are from the best establishments, such as KURTZ, and the Photo-Engraving Company. The best press-work, paper, and mechanical facilities will be employed. Altogether, we have spared neither outlay nor skill to make the CHRISTMAS MIRROR for 1891 memorable.

Bear in mind that the CHRISTMAS MIRROR will be a publication separate and distinct from the regular weekly issue. It will be published early in December. It will cost twenty-five cents a copy. It may be ordered direct from this office or from any newsdealer. Mail orders must be accompanied by cash remittances to secure attention. Postage will be prepaid on all copies sent direct from this office.

Advertisers that have not sent in their "copy" are requested to forward it at once.

Intending advertisers are advised to make their arrangements for space, etc., without delay. The edition of the CHRISTMAS MIRROR will be very large and the pages must be on the presses more than a fortnight before the date of publication. Therefore there is now no time to lose for those that have been backward in engaging space.

The manager or professional that fails to utilize this unrivaled medium for theatrical advertising this year will not only show that he is lacking in business sagacity, but he is doomed to suffer a serious pang of disappointment when he sees the majority of his competitors and colleagues reaping the advantages of the enormous circulation of the best of CHRISTMAS MIRRORS one fine day early in December.

There is yet time for those that wish to avert the gloomy consequences of a short-sighted or a careless business policy. The rates are moderate, the benefits inestimable. Send along your advertisement this week.

PERSONAL.

BARRETT.—Wilson Barrett has taken the preliminaries of his American tour next season into his own hands. From the tenor of the formal notice that Mr. Barrett publishes in the business columns of THE MIRROR it would seem that the arrangement with Clark Sammis was off.

JEFFRIES.—Maud Jeffries, Wilson Barrett's new American leading lady, is attracting attention in England. A Liverpool critic says that she is "a very beautiful woman, with an exquisite profile, beautiful hair, speaking eyes, a winning smile, and a slender, supple figure." We shall see her in New York next season.

BERTRAM.—Helen Bertram, of the Duff Opera company, during her engagement in St. Louis last week, received a visit from her mother, Mrs. Burt.

STONE.—Patti Stone, who has lately been confined to her home in St. Louis with a bronchial trouble, has so far recovered that she is expected to rejoin C. H. Smith's Evangeline company, in which she sings the title part, at Kansas City, Thanksgiving week. Miss Stone is credited with having an extremely sweet mezzo-soprano voice.

BENTON.—Jay B. Benton, of the Boston *Transcript*, who is one of THE MIRROR's ablest correspondents, is writing an article on the career of Fanny Davenport.

PLYMPTON.—The Boston *Beacon* says that it is in the air that Eben Plympton will be at the Boston Museum this season again to take a part in The Sailor's Knot and to lend his aid in the old comedies as he did last year.

CARROLL.—Mrs. Carroll, *nee* Wangenheim, the soprano, will arrive from Australia by the next steamer.

JUCH.—Emma Juch has been engaged as soloist for the second Damrosch concert at Music Hall.

WHITNEY.—H. G. Whitney, manager of the Salt Lake *Herald*, and editor of the theatrical column in that journal, is making a visit to New York.

GUION.—Netta Guion, who made an emphatic hit in Shenandoah and, later, in The Maister of Woodbarrow, has joined the small but determined band of excellent artists who decline to travel during the present season. She is at present residing in this city, and has recently rehearsed Drusilla Ives in The Dancing Girl.

BELLINI.—Laura Bellini's performance of Santuzza in Cavalleria Rusticana has attracted attention in musical circles. She has already sung the role consecutively forty times, a task almost unheard of in grand opera. Certain stockholders of the Casino appreciate Miss Bellini's efforts and have promised her a costly bracelet if she sings the part fifty times consecutively.

BOOTH.—Edwin Booth was among those that witnessed the performance of The Dancing Girl last Thursday. Mr. Booth remained until the last act and appeared to be greatly interested in the performance.

KELLERD.—John E. Kellerd has received an offer to join the forces of the Boston Museum, to play leading business.

SHANNON.—Pretty little Winnie Shannon, sister of Effie, is a pupil at the New York College of Music.

PELL.—Arthur C. Pell has been engaged to direct the music in the forthcoming production of Cinderella at the Academy of Music.

DROUET.—On account of the illness of Joseph Haworth at Richmond, Robert Drouet has been playing the title role in St. Marc for the past week with great success.

PAULUS.—The famous French comique Paulus, who will make his American debut on Nov. 30, will sail for this country by *La Champagne* in about a week.

DICKSON.—Charles Dickson has had favorable notices all along the line with his Incog. company out West.

FOSTER.—Augusta Foster, of the W. H. Crane company, met with a serious injury a few days ago at Minneapolis, spraining her ankle badly. It is feared that she will be confined to her room for some time.

A WRECKED CAREER.

It is said that George Edgar Montgomery is at present in a private asylum for inebriates. His unhappy failing of a keen intellect has been developing for years and, at last, has claimed its victim.

At one time George Edgar Montgomery promised to become one of the most brilliant writers in metropolitan journalism. He was the dramatic critic of the *Times* at a very early age, and he did other literary work which was remarkable, considering his youth.

He is married to a charming and talented woman, also of literary tastes, with whom all sympathize in her present trouble.

Mr. Montgomery's spirit was broken by the harsh treatment he received from the late George Jones, of the *Times*. In that affair, the critic had the sympathy of all journalists.

LETTERS TO THE EDITOR.

HARRY SAINT MAUR'S TITLE TO NED'S CHUMS.

NEW YORK, NOV. 2, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In a letter which appeared in your issue of Oct. 3, contributed by Mr. Fred. Stanmour, that gentleman writes that he and Mr. David Christie Murray have never heard of me, nor authorized me to conduct the sale of the American rights of Ned's Chums, a play to which they lay claim as sole owners.

I regret that I have not the pleasure of Messrs. Stanmour and Murray's acquaintance, for then I might explain to them *pro tem* that my authority to dispose of Ned's Chums came to me from Mr. Harry Saint Maur, who, from appended letter, received from such eminent legal advisers as Messrs. Howe and Hummel, seems to have ground on which to base his title to the disputed property.

I remain, yours very respectfully,
ELISABETH MARBURY.

COPY.

NOV. 2, 1891.

Miss Elisabeth Marbury, 11 West Twenty-fourth Street.

DEAR MADAM.—We have advised Mr. Harry St. Maur that the play, Ned's Chums, by David C. Murray, constituted the assets of a copartnership between him and Mr. Murray, which was formed in September, 1890, for the term of three years. By the terms of that copartnership contract, our client has the undoubted right to produce the play. Mr. Saint Maur must account for one-half the profits to his partner; but we have assured Mr. St. Maur, and we so assure you, that no court will enjoin any person producing the play under Mr. St. Maur's license or authority.

Yours faithfully, HOWE AND HUMMEL.

MISS HAWTHORNE ANSWERS MR. WILSON.

NEW OLYMPIC THEATRE,
LONDON, Oct. 20, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you do me the favor of permitting me to answer through your journal the statements recently circulated in the press by Mr. J. G. Wilson respecting the play of A Royal Divorce?

I had long thought the episode of Napoleon's divorce a subject capable of highly dramatic treatment, and in 1884 I proceeded to shape ideas that had been in my mind for some time by dictating a scenario, or synopsis of the plot and treatment, to my secretary, in which I sketched an entire play.

Shortly after this I chanced to meet Mr. Wilson, and in course of conversation described my scenario and discussed my intention to create Josephine. When I next saw him I gave him my scenario, and he wrote a play for me; my manager, Mr. W. W. Kelly, at the same time copyrighting in Washington the title of A Royal Divorce. Having seen admirable work from Mr. Wilson's pen, I was disappointed, on perusal, to find the language of his play totally beneath the subject, and many incidents he had introduced entirely unsuited to romantic drama, and wanting in dignity or pathos. Consequently, I never produced the play.

When in England, being still reluctant to abandon my idea, I commissioned Mr. W. G. Wills to write me a play on Josephine. Mr. Wilson heard of this, and when in London sought an interview with me at the Princess' Theatre, and endeavored, by blustering threats, to debar me from ever approaching the subject of Josephine, which he apparently claims as his own intangible property for all time. I naturally failed to see how a subject he had obtained from me was solely his, to the rigorous exclusion of Mr. Wills and all other dramatists, of myself and all other actresses, and I replied that I should certainly continue my endeavors to have a good play written on this subject.

American managers may rest assured that the play I shall bring to the United States is in no way Mr. Wilson's, either in substance or in form. It is unnecessary to comment on the taste or tone of Mr. Wilson's attack. It serves the obvious purpose of advertising himself through the means of an attempt to prejudice the property of Mr. Wills. If an actor imagines and sketches a play, and the playwright's execution proves unusable and incompetent, is it just that the actor is to be debarred from his own subject and cannot procure another play without incurring hostilities, both unfounded and uncalled for?

Mr. Wilson's preposterous assertions, inflated threats, and intemperate language shall not deter me from playing A Royal Divorce in America. It has, I am pleased to say, won the favor of the public here, and I confidently trust that my own countrymen will bestow their approval on a dramatist's lofty and poetic treatment of a romantic theme, and an artist's honest endeavors to merit success.

With apologies for troubling you at such length, believe me, gratefully yours,

GRACE HAWTHORNE.

STRONG LANGUAGE FROM WILLIAM A.

CINCINNATI, O., Nov. 7, 1891.

To the Editor of the Dramatic Mirror:

SIR.—The statements made by Mr. Wall to one of your reporters and published in this week's MIRROR are apt to do the attraction, Jack Royal of the 400, a great deal of harm. They are lies in every particular, and that you should see fit to publish the slanderous stories of a man who was discharged for incompetency I think rather strange.

Mr. Wall is an ingrate as well as a liar, for he received a week's salary from Lacy without working at all. He lies when he says the salaries of the company have not been paid. He lies when he says the attraction is to be placed in cheap houses, and his story is intended to injure the attraction which gave him his bread and butter for some six or eight weeks.

I told your reporter that I had taken the attraction, and as I and Mr. Lacy have been lucky enough to bear the reputation of paying salaries, I think this was an uncalled for attack on THE MIRROR's part. Yours very respectfully,

WILLIAM A. BRADY.

DUNCAN CLARK MAKES TWO CORRECTIONS.

SPARTANBURG, S. C., Nov. 5, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I wish to write to correct two misstatements in your issue of Oct. 28. The correspondent at Lynchburg, Va., says my company "gave a miserable performance to a large house and half the audience left before the first act was over."

One of my principal actors was unable to appear and the performance was cut just one-third and, of course, on account of this the whole performance was in confusion; but very few left before the close of the performance and the criticism, even then, was as favorable to us as any of the burlesque companies they have played there. Mr. Tennyson, the manager, knew the circumstances and sympathized with me, and the printed programme was carried out in full.

Norfolk, Va., says I opened to a big house, but was obliged to close. We were booked in Norfolk for three nights and matinee, all of which were played. Newport News, Hampton, and the Soldiers' Home followed for one night each, as per contracts made early in June. We played to double the money on those engagements, as such excellent attractions as The Vaidis Sisters, Weber and Fields, etc., and can not see why your correspondent should misrepresent me.

I am well aware that these places are of no consequence in the theatrical world, but nevertheless when I have received the best notices and kindest treatment from newspaper men this season I think you should set me right. Sincerely yours,

DUNCAN CLARK.

THE USHER.

Manager Mishler's plan of telling the newspapers and the public at Reading, Pa., the truth about the companies that are to appear with him, has proved a success.

His endorsement of an attraction has weight with press and playgoers because it is only given when and where it is deserved. Mr. Mishler does not hesitate to expose the character of companies of an inferior grade that have secured time from him on the strength of misrepresentations.

Mr. Mishler has found that his plan works profitably. Worthy companies, having the advantage of his endorsement, need no better introduction to the community, and they play invariably to good receipts. In the end, manager, company, and public are all satisfied with the results.

Mr. Mishler's scheme is one that is worthy the attention of theatre managers generally throughout the country. It is the surest way by which they can secure the confidence and increase the patronage of the public.

The Southern managers have adopted the idea this season, with certain modifications. They have leagued against admitting bad companies into their section, and if one slips in unawares its true quality is immediately made known in all the towns along its route.

The judicious exercise of the local managers' powers in this direction cannot fail to assist materially in placing the theatrical business of the country upon a sound, honest, commercial basis.

It will be a good day for one and all in the profession when the practice of deceit and the fondness for "big" talk is discarded entirely in favor of fair and square methods, such as Mr. Mishler and the Southern managers are endeavoring to promote.

La Dame de Challant, Giacosa's new play that Bernhardt will produce in a few nights at the Standard, was produced in Italian at Turin recently.

Giacosa's countrymen, according to one of our correspondents, have not taken kindly to the play. The Italian critics complain that the action is slow and the dialogue "talky."

Elinore Duse played the title role—not successfully, however. Bernhardt may be able to accomplish more than her rival in sunny Italy.

"How is it that you do not say anything more about playing 'The Star Spangled Banner' at the close of performances?" asks Manager Arthur, of Corning, N. Y. The reason is simply that there is no need to dwell further upon a custom that has been firmly established in all the leading theatres of the land, and that is faithfully adhered to, I am pleased to observe, at the Corning Opera House.

Nathaniel Helmer is no longer a *perruquier*; he has sold his establishment, and now devotes his entire energies to chemistry.

Mr. Helmer has issued an interesting pamphlet entitled "A Flood of Light," in which he devotes several virile pages to the law of health and disease. It is not nearly so heavy as its descriptive sub-title—"A Metaphysico-Anthropological Thesis"—might cause one to imagine.

In brief, Mr. Helmer claims to have discovered the vital element, the waste of which means disease and death, and the fresh supply of which causes health and long life. It is peroxide of hydrogen, or as our chemist calls it, bi-ozone.

Mr. Helmer has succeeded in obtaining a more powerful form of peroxide than any other chemist, and he is now prepared to furnish bottled life-giver to everybody that needs and is willing to pay for it.

While I am not in a position to defend or to destroy Mr. Helmer's startling theories, I am free to say that he is very much in earnest about his new cure, and that he stands ready to maintain his ground before any double-barelled medical scientist in the universe.

The collapse of A. Wolf's Wedding, one of the season's farcical horrors, was followed speedily by the announcement of trouble at the Eden Musee.

E. A. Jurgens and Frank M. Reynolds, who managed A. Wolf's Wedding, were respectively general manager and business manager of the Musee. Their resignations were demanded by the directors, pending an investigation into the accounts of the establishment.

Up to date no disclosures have been made public by the directors, who have carefully concealed any knowledge they may possess of inside affairs from the reporters. The deposed men claim that the difficulty concerned differences regarding the expenses of the waxworks and cafe chantant show.

The building and fire departments of Kansas City have rather tardily discovered that the theatres there are not safe in case of fire.

It has taken them a good while to reach that conclusion, and, perhaps, an inquiry as to the reasons for the delay will be the next thing in order.

If the theatres are unsafe now they were equally unsafe a year ago. Does it mean that the authorities were neglectful then, or that they are over-zealous now?

No inconvenience will result, however, to the Kansas City managers just at present. Extra fire details will be placed in the theatres until new ordinances to remedy the alleged defects can be passed.

The date when the advertising columns of the CHRISTMAS MIRROR *must be closed is near at hand. Copy for advertisements in that great number should be sent in at once.*

GEORGIE DREW BARRYMORE.

It is one thing for an actor to be popular with audiences, quite another to be popular with his, or her, brother and sister professionals, and when the actor is popular both before and behind the curtain, he, or she, is indeed lucky.

Georgie Drew Barrymore, whose picture is on our first page this week, is on this account, at least, lucky. There may be hundreds of "Georgies" in the dramatic profession, but the mention of the name at once causes the mind of any one familiar with the stage to fill in a mental blank—Drew Barrymore. It calls to mind a tall woman, with a fine figure, who dresses gorgeously and in the fashion, a woman with a voice that is thin, and that breaks, and that reminds one a little of the chirps of a canary bird, a woman with a fund of animal spirits and a fair share of repartee.

Georgie Drew Barrymore is not a great actress who, by the breadth and depth of her art, moves whole audiences. But she convulses by her queer, quick, and yet not inappropriate gestures and movements, and her clan and comic sense are remarkable.

Her greatest success was as Mrs. Hillary, the gay and adroit Washington widow in The Senator, but she has since made a hit as Mrs. Percival Perrin in Mr. Wilkinson's Widows. She is the daughter of Mrs. John Drew, and she received her stage training at her mother's Arch Street Theatre, Philadelphia, where she made her debut as the ingenue in The Ladies' Battle. She appeared in Pique, under management of Daly, and with her husband, Maurice Barrymore, in Diplomacy. She had a chance to exhibit her nimbleness and sense of the ludicrous as Jemima Bloggs, a stage struck creature in The Wages of Sin. She was especially engaged by Henry E. Abbey to appear as the Countess de Lavardenne in L'Abbe Constantin at Wallack's (now Palmer's), but she only had an opportunity to sweep upon the stage and show a stunning gown.

Mrs. Barrymore is now acting in Mr. Wilkinson's Widows at the Columbia Theatre, Boston.

The date when the advertising columns of the CHRISTMAS MIRROR *must be closed is near at hand. Copy for advertisements in that great number should be sent in at once.*

A WOULD-BE SWINDLER.

Our correspondent at Bethlehem, Pa., Mr. John A. Schick, reports the appearance in that place of a dead-beat who pretended to be an attaché of THE MIRROR's business department.

The fellow called on Mrs. Lichtemann, proprietor of the Hotel Wyandotte, and presented a bill for an advertisement.

"Mrs. Lichtemann described him as a well-dressed young man, aged from twenty-five to thirty," writes Mr. Schick. "The bill was made out on what appeared to be a regular MIRROR bill-head. If Mrs Lichtemann had not held a receipt for the bill, she would undoubtedly have paid the money to the fraud."

We wish to notify our readers and advertisers again that THE MIRROR employs no traveling correspondents and no traveling business representatives. Our only out-of-town agents are our regularly appointed resident correspondents, all of whom hold credentials issued from this office.

If the would-be swindler who attempted to defraud the proprietor of the Hotel Wyandotte, at Bethlehem, approaches any other of our advertisers, we hope that he will be promptly handed over to the police.

The date when the advertising columns of the CHRISTMAS MIRROR *must be closed is near at hand. Copy for advertisements in that great number should be sent in at once.*

JULES CLARETIE'S RULES.

Jules Claretie, the director of the Théâtre-Française, has just had the following communication addressed to each member of the theatre's company:

"The director of the Comédie-Française has the honor to draw the attention of the artists, sociétaires, and pensionnaires of the Comédie-Française to the following rules established conformably to the decrees and rules of the theatre.

"ARTICLE 1.—The director will decide on the repertoire every eight days for the ten days following. This repertoire will be posted on the bulletin-board every Friday at 9 P. M. On Saturday, until 3 P. M., the members of the company will be permitted to make any observations to the general manager and to ask for changes in the repertoire, which changes will be considered by the director. The final repertoire will be posted on Saturday night, and each actor ought, according to his position, to hold himself or herself in readiness to take up the roles in the repertoire and for those of the new plays which have to be doubled. This rule will only be departed from in case the date of a first performance cannot be fixed by the ...

"ARTICLE 2.—No leading artist can reserve for himself, exclusively, a part that would suit him in the repertoire. The director will always have the right to have this part filled by a double or by a *remplaçante*.

"ARTICLE 3.—Each part played by a double for the first time will give him the right, at least, to a second performance within the month, and ultimately, to a third.

"ARTICLE 4.—No artist having created a part can be opposed, during a holiday or absence, to this part being given out, and played by another artist chosen by the director and approved of by the author.

"ARTICLE 5.—Each case of illness, or even indisposition, which may render appearance at the theatre impossible, must be certified by two physicians sent by the director.

"ARTICLE 6.—An artist who causes a performance to be postponed owing to his non-appearance is liable to a fine equal to an average day's receipts. The director and the managing committee will act as judges on these occasions.

"ARTICLE 7.—If an artist having caused a change of bill, under the pretext of illness, is seen in a theatre or in the street he will be liable to a fine of 500 francs.

"ARTICLE 8.—Any pretext, palpably false, which may cause prejudice to a rehearsal or other duties connected with the theatre, renders the artist or employé liable to a fine not exceeding one day's salary.

"ARTICLE 9.—When the director judges that the time ought to be more than one day's salary he can take advice of the managing committee and if needs be, of superior authority.

"ARTICLE 10.—Any artist who, having obtained a holiday, according to the conditions laid down in article 50 of the decree of 1812, and of June 13, 1850, oversteps the limits of his holiday, will have his salary suspended during the time of his unauthorized absence. He is also liable to a fine.

"ARTICLE 11.—No artist's name can figure on a poster, in Paris or the provinces, without the consent of the director.

"The general administrator of the Comédie Française, JULES CLARETIE."

VARNEY'S VENDETTA BURNED OUT

When Stage-Manager Smith, of Varney's Vendetta company, gave the order "lights up," at Haverhill, Mass., on Saturday night, a tip of one of the border lights blew out, and the flame caught a gauze drop. In an instant it had spread to others, and almost the entire scenery of this fine production was ruined, together with four sets of borders belonging to the house.

The property boxes were open up stage, and burning fragments from above fell into them, and everything they contained were lost. Manager Varney places his loss at $1,000. The loss to the house will be about $500.

Manager Varney announced to the audience that there was a fire but there was no danger, and asked the people to remain seated and to grant fifteen minutes to clear the stage.

A general alarm was rung in and not a single person left the theatre. The members of the company and stage hands worked with remarkable bravery and coolness, and owing to this fact the theatre building was saved.

Mr. Whitecar, the star, lost his eye-lashes, eye-brows, and had his hair singed.

Manager Varney is in town, busy getting up a new outfit. This accident will in no way interfere with the successful tour of his company, and he swears that nothing short of an earthquake can stop him. The business has been excellent.

The date when the advertising columns of the CHRISTMAS MIRROR *must be closed is near at hand. Copy for advertisements in that great number should be sent in at once.*

A WAR CLOUD.

A dark cloud of trouble came to the erstwhile peaceful town of Goldsboro, North Carolina, with the Cleveland Minstrels last week, and what was once a happy hamlet has been the scene of ruction and riot and scenes most dire. The unhappy MIRROR correspondent at that place has become a war correspondent for the time being, and he sends us a harrowing account of the affair.

It seems that the Cleveland Minstrels were booked at Goldsboro for the 6th—and A Breezy Time company were to delight the playgoing Goldboroites on the 7th. The Minstrels, as is their wont, passed through the streets of the town en route to Newberne and gave a street parade, distributing dodgers, and crying aloud to high Heaven, "Wait for us to-morrow night."

The Breezy Time people objected to this cyclonic mode of advertisement, and fitted up one of their best looking men with a banner bearing the simple inscription

TO-NIGHT

This man followed in the wake of the minstrel procession, and refused to notice the hints and innuendoes thrown out by the marchers that his presence was undesirable. Finally, they threw him out.

Breezy Time adherents who had been lying in ambush expecting some such demonstration on the part of the procession sprang out upon the minstrels, and a fierce fight ensued.

When the procession finally passed on fragments were gathered up which it is impossible to identify, so neither side claims them.

Cleopatra Corset or Girdle is the only embodiment of grace, ease, and comfort ever invented. Is endorsed by leading Delsarteans; has no equal, and will satisfy the most skeptical. For actresses and singers it is an indispensable article. Greek, negligé, and stage dresses made to order. CLEOPATRA MANUFACTURING COMPANY, 200 West Forty-third Street, corner Broadway.*,*

PROFESSIONAL DOINGS.

GOLDEN NUGGET, J. Z. Little's new play, is said to be doing an excellent business.

IT is W. E. Flack, and not Horace Wall, who is business manager for Frank Mayo. Ralph Howard is Mr. Mayo's manager.

THE Duffy Glass Eye company is one of the oddities among the many odd titles of touring variety farce companies.

MR. William C. K. Wilde, the brother of Oscar Wilde, and until recently, editor of London *Vanity Fair*, has contributed a brilliant descriptive article to the pages of the CHRISTMAS MIRROR.

MINNA GALE plays Juliet, Parthenia, Rosalind, Julia, Pauline, and The Duchess of Padua.

A. C. ARTHUR, manager of the popular Opera House at Corning, N. Y., has "The Star Spangled Banner" played always at the close of the performance.

THE 2,000 members of the Manhattan Club, not to speak of many more thousands of persons in and out of the profession, will find Stephen Fiske's witty article in our forthcoming Christmas Number vastly entertaining.

THE Broom-Maker company report to Mr. F. Dufra, THE MIRROR's Moline, Ill., correspondent, that its advance agent, C. Rosenfels, obtained all the money possible from managers along the company's route, and then "skipped" at Davenport, Ia.

THAT famous first-nighter, the Marquis du Crossic, will give some amusing theatrical recollections in the CHRISTMAS MIRROR.

GO-WAH-GAH-MOH-WAH, the Indian actress, has closed a contract with George E. Rogers, of Paterson, N. J., by which he will manage her for a three years' tour of England, Ireland, Scotland, and Wales. An American company will support the star, and an Indian band and a troupe of American Indians will accompany her.

FRANK MAYO produced The Athlete in Buffalo the early part of last week. The character of Geoffrey Delamayne is said to fit him like a glove. The play is an up-to-date dramatization of Wilkie Collins' "Man and Wife." In Mr. Mayo's support are such well-known actors as Henry Lee, Charles T. Parsloe, Elmer Grandin, Edwin F. Mayo, J. J. Murphy, Frank Roberts, Kathleen Kerrigan, Mary Levere, and Elizabeth Garth.

ALBERT E. LANCASTER will tell some stern truths under the guise of fiction in the CHRISTMAS MIRROR.

THE Dallas Sunday *News* of Oct. 25 appropriated half a column of paragraphs from THE MIRROR without credit.

THE staff of the new Hagan Theatre in St. Louis includes Mark Priest as treasurer, and H. C. Taylor formerly of the Olympic Theatre, as ticket taker. Professor Knoebel is the musical director.

THE matchless orator, Shakespearean scholar, and giant of free thought, Colonel Robert G. Ingersoll, heads the list of contributors to the CHRISTMAS MIRROR. It is seldom that the public enjoys the opportunity to read Colonel Ingersoll's splendid productions, and then only in the pages of the great reviews. But in our holiday number he will write of a subject that deeply concerns the drama, the drama's votaries, and the playgoing classes.

WILLIAM HARRIS and Charles Atkinson announce that the Bowdoin Square Theatre, Boston, is rapidly nearing completion. It is located at Bowdoin Square, opposite the old Revere Hotel. This is in the heart of Boston, near the Boston Museum, the principal hotels, and the electric cars to Cambridge and other suburbs of Boston. The policy of the management will be to play only first-class combinations. The theatre will be opened about Feb. 15.

THE Duff Opera company arrived at St. Louis last week, on a special train from Detroit. After a two weeks' engagement, it will leave direct for Toronto, Canada.

HON. A. Oakey Hall has written a delightful article for the CHRISTMAS MIRROR.

ON Nov. 23 Harry M. Clark will leave E. J. Hassan's One of the Finest company to take charge of J. Z. Little's tour. Mr. Clark has been with One of the Finest for three seasons.

CLARENCE L. HEATH, formerly of the Tremont Theatre, Boston, has been appointed treasurer of Manager Shaw's new Muggs' Landing company. He joined the company in Philadelphia last week.

SIGNOR Giuseppe Giacosa, author of La Dame de Challant and many celebrated plays, has contributed an exquisite poetic idyl to the CHRISTMAS MIRROR. Signor Giacosa is Italy's first dramatist.

GUSTAVE FROHMAN has rented the ground floor of his Twenty-eighth Street Dramatic Exchange, which was occupied last Summer by managers' desks, for five years to a wholesale florist. Mr. Frohman said to a MIRROR reporter the other day that he had started in confidently to establish an exchange, but he finds that there is much more money to be made by renting to a non-theatrical tenant throughout the year than by renting offices to managers for the few Summer months. He has removed his offices to the third floor, front, where Sedley Brown, the dramatic agent, is to be found. Mr. Frohman says that Marie Hubert Frohman in The Witch is doing an immense business in the one-night towns, and that camp chairs frequently have to be made use of for the overflowing audiences.

ARTHUR JULE GOODMAN, the gifted chief artist of the *Illustrated American*, has designed the cover, and drawn two superb full-page pictures for the CHRISTMAS MIRROR.

IT is presumed, if Colonel Carter, of Cartersville, is produced by Mr. Palmer this season, E. M. Holland will be seen in the title role. Judged by his Colonel Moberly, Mr. Holland's Colonel Carter will be a delightful creation.

MATTERS OF FACT.

Treasurer Frank Lodge is at liberty to negotiate for advance or with company.

The Armory Opera House, Butler, Pa., desires first-class attractions for this season. Address Manager F. M. Kane.

☞ The contribution to our Christmas Number from Mrs. Scott Siddons' pen treats of an interesting personal visit to the Queen of England.

G. H., who has had considerable experience as a lady's maid, desires a position to take charge of wardrobe, etc.

The Grand Opera House, Kansas City, Mo., has an open week Dec. 14, for a first-class attraction.

☞ Martha Morton, author of The Merchant and Geoffrey Middleton, Gentleman, will contribute to our Christmas Number.

Manager Raymond states that business with the Rose Osborne Company in the new play, The Corsican, is very large. They carry all of their own scenery.

Arthur J. Litchfield, of the Music Hall, Lowell, Mass., wants plays and good printing, for which he will pay a royalty.

Verbeck and Irons, managers of the Belle Vernon Opera House, Belle Vernon, Pa., desire a good attraction for Thanksgiving week.

☞ Arthur Hornblow and Frederic Edward McKay have written clever stories for our Christmas Number.

Wilson Barrett wishes to have particulars mailed to him at the Grand Theatre, Leeds, England, from all managers holding time for him in the Fall of 1892.

Wallie Eddinger, the boy actor, closes season with The Soudan in two weeks, and will be open for engagement after that time.

Wallace P. Keffer, for five years with the Ada Gray company, is at liberty to act as business manager or advance.

☞ The CHRISTMAS MIRROR is not printed in a day or a week, although that impression seems to prevail among easy-going advertisers who engage space, and delay sending in their "copy." THE CHRISTMAS MIRROR consumes just two weeks' time in the press-room, with several presses running continuously. In addition, several days are required to fold and bind the edition. This explanation, it is hoped, will show tardy advertisers why it is necessary for us to receive their matter now.

On Dec. 10, L. F. Easton will assume the management of the La Crosse Theatre at La Crosse, Wis. F. H. Hankerson, the former manager, will retire.

Grace Sherwood, who has made a great success in The Limited Mail, has received an offer to be featured in a prosperous comedy-drama next season.

☞ Kate Masterson, the well-known humorous writer, has written some clever verses for the CHRISTMAS MIRROR.

Eva WHEELER has been engaged to play the part of Ethel in the emotional lead in The Banshee. The company will open in Brockton, Mass., next Monday, Nov. 16.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded from this list.

Ackland, Phyllis	Francis, Carrie	Mayer, Marcus
Arden, Edwin	Farren, H. S.	McAuley, Rachel
Atherton, Douglas	Fuller, Lore	Morton, L.
Booth, Edwin	Gilbert, Emma	Mills, T. E.
Carrington, Eva	Granger, Maude	Odlin, Henry W.
Bradley, Leonora	Gilmore, J. B.	Pond, Hattie
Bassett, Tony	Gillman, M. C.	Park, J. E.
Brandt, Chas. C.	Hobby, F. F.	Perkins, Wm. S.
Bernard, Gertie	Hanchett, D.	Paulding, Frederick
Beaugin, G. B.	Hall, Alice	Bessins, Walter
Bernstein, Jeff	Holmes, Raymond	Pixley, Annie
Baker, Ella	Hedley, King	Powers, James T.
Brooks, Myra C.	Hillis, O'Kane	Richards, Geo. Mrs
Beeks, Lizzie	Heron, Catherine	Reinolds, Georgie
Boucicault, Dion Mrs	Hunt, Ella	Rush, Cecile
Buchanan, A. F.	Inwood, C. E.	Robson, Andrew
Bradley, Geo.	Kline, Dolly	Roberts, Frank
Bloodgood, Harry	Kahn, Gustave	Rowan, Lansing
Brown, T. M.	Kent, Chas.	Ryman, A. Jr.
Benda, Ella	Keenan, J. F.	Robson, Stuart
Clarke, Creston	King, Clara Foote	Stalb, William
Campbell, Mr	Knowles, Marie	Stoddart, Edmund
Clark, Charles H.	Kingsbergen, Sol G.	Sheridan, Emma
Carle, Alice	Lewis, Edward	Streeter, Bert
Casenenve, Paul	Lennon, Nestor	Strong, Alma
Clark, Lillian Cleves	Leslie, Elsie	Sommerville, Annie
Craven, Ada	Leonard, Harry W.	Shepard, Burt
Dilgenti, Manazo	Lynch, Mark	Royseon, W. E.
Dubois, Sadie	Lamont, Mr	Sanson, Bessie
Denison, W. L.	Leonard, Mattie	Skillman, Lyman R.
Davenport, Fanny	Leahy, J. H.	Sackett, L. E.
Dustan, R. J.	La Verne, Charlotta	Shepherd, F. S.
Dowling, Joseph	Lucie, Frederic	Tate, Beatrice
Dungan, Chas. &	Morris, Mabel	Tanner, Edwin
DeWinther, Mrs. J. A.	Manager Annadale-Hamilton	Tressider, M.
DeVivo, Signor	Mgr. California Opr Co.,	Van Loyne, Chas. W.
Dolman, Robert	Mgr. Hicks Sawyer	Vassar, Queen
Duane, E.	McVicker, Sarah	Vance, Pinet E.
Dolan, Mac	Mantell, R.	Von Wetter, Mac
Elmendorf, W. H.	Mortimer, Chas.	Williams, Joseph
Eastaire, Miss	Maurice, J.	Winthrop, Ethel
Elliot, Arthur	Marmont, Sadie	Weber, Fannie
Emery, Edward	Meals, Joseph	Wilis, Walter
Earle, Edmund	Murray, J. J.	Wood, F.
Eldridge, Louisa	Miller, Kate	Webb, Edward
Frost and Fanshaw		Xavier, Francois

WILSON BARRETT

IMPORTANT NOTICE.

Managers holding time for WILSON BARRETT for the Fall of 1892 and beyond, are requested to immediately send all particulars direct to him, at the Grand Theatre, Leeds, England.

Cable address: ALDGATE, LONDON.

ATTENTION, AGENTS!

Advance Agents visiting Richmond will find it to their interest and advantage to negotiate their baggage contracts with the

Sweeney Transfer Company,

who possess the only Scenic Wagon in the City of Richmond. Agents advising the Sweeney Transfer Co., of their arrival will receive a carriage to convey them to the Hotel they prefer stopping at FREE OF CHARGE.

Address SWEENEY'S,
American Stables, Richmond, Va.

READING, PA.

ACADEMY OF MUSIC. GRAND OPERA HOUSE

AUG. 20 TO NOV. 1. AUG. 13 TO NOV. 1.

That hot 6 Tuxedo, McCarthy's Mishaps, Murphy's O'Dowd's Neighbors, Devil's Auction, Gus. Hill, Dr. Bill, A Wolf's Wedding, Cleveland's Minstrels, The Fire Patrol, Kouanka, Rhea, Comforts of Home, Anderson's Two Old Cronies, Milton Nobles, Money Mad, James B. Mackie, The Vendetta, Estray and Stephen Held by the Enemy, The Sea King, The Midnight Alarm, Charles A. Gardner, Hiller and Couldock, Janauschek, A Knotty Affair, Frederick Warde, Lizzie Leslie, Dockstader's Minstrels, Cora Tanner, The Limited Mail, The Two Sisters, The Fairies' Well, The Nabobs, Blue Jeans, Sabel Morrison, Wills' Two Old Cronies, Fisher's, A Cold Day, James H. Wallick, Ada Melrose, Fay Foster Burlesque Co., Kelly's Shadow Detective, Hyde's Vaudeville Co., Sadie Scanlan, Joshua Simpkins, Arizona Joe, The Kindergarden.

☞ ALL BUT TWO of these companies FIRST APPLIED for time at the Academy of Music. APPLICATIONS ON FILE.

"They Will Never Come Back."

The following companies have appeared with me for the last time. booked by Charles R. Gardiner. Under the Gaslight, booked by Arthur Rehan. The Welby-Kent combination, booked by Josh E. Ogden. The Henry Burlesque company, booked by J. H. Smith. ☞ CONTRACTS WILL BE CANCELLED AS SOON AS I LEARN PERFORMANCE IS NOT AS REPRESENTED IN CORRESPONDENCE. NO TIME, TROUBLE OR EXPENSE TOO MUCH TO ASCERTAIN THIS FACT. The people are eager for amusement, and they will patronize a theatre where the management TELL THE TRUTH. The people have been deceived so much for years that they are very cautious about doubtful performances. My plan was adopted Oct. 1st, 1885, and THE RECEIPTS prove the wisdom of the course. ☞ Ask any manager, agent or member of a company that has appeared here, "How does Mishler manage the Academy of Music in Reading?" and when in Reading ask any citizen "what is your candid opinion of Mishler's management of the Academy of Music?" I am not conceited in this matter, but I do know that I HAVE A SYSTEM THAT BRINGS MONEY TO THE VISITING MANAGER AND MYSELF, and that the people are delighted to give it to us, because they don't give it through misrepresentations, and THEY SEE JUST WHAT THE ADVERTISEMENT SAYS.

Academy of Music, READING.

Early in the season business for some companies fortunately light because the entertainment did not deserve as much as they had. When the performance is not as expected I much prefer a 400-house to a 2000-house. Since the middle of September receipts very satisfactory. Twelve performances over $2,000; six over $3,000; two over $4,000.

Music Hall, ALLENTOWN, PA.

R. M. Whitesell ..... Local Manager

Business fair. Last two weeks gratifying improvement.

Grand Opera House, Hazleton City, Pa.

William J. DePue ..... Local Manager

Theatre on ground floor, built in 1890; large stage; the people appreciate good performances; en route between Wilkesbarre and Allentown. McCarthy's Mishaps, $491; Devil's Auction, $455; Anderson's Two Old Cronies, $495; Janauschek, $430; The Two Sisters, $400; Frederick Warde, $468.

Music Hall, Wilkesbarre, Pa.

M. H. Burgunder ..... Manager

Mr. Burgunder reports receipts as very good.

Academy of Music, Scranton, Pa.

M. H. Burgunder ..... Manager

The theatre was remodeled last Summer at an expense of over $7,000, and pleases managers, agents, members of visiting companies and the patrons very much. Mr Burgunder attends to all the local business. He is at Wilkesbarre daily from 8 A. M. to 12 noon, at Scranton 2 to 11 P. M. This city agreeably sustains its well-known reputation as one of the very best in America for immense audiences.

Malice Toward None.

Charity Toward All.

Strictly Business.

For time and terms for above mentioned theatres address,

Yours respectfully,

JOHN D. MISHLER.

READING, PA.

A CARD
FROM
MANAGER C. HORBURY

LEWISTON, ME., Nov. 7, '91.

The following article appeared in the *Dramatic News* of Oct. 17. Feeling the injustice done to me by it, the following night after receiving my *Dramatic News*, Friday, Oct. 18, I wrote Mr. Richardson, asking if I could have his permission to reply through the columns of the *News* and if there would be any expense for the same, as reply I surely should. Saturday, Oct. 24, I received a reply as follows:

DEAR SIR.—Your favor of 19th is received. Please send your communication to this office, and it will receive the same attention that is given to all correspondence of the same sort. Of course, if we have done you an injustice, you are entitled to redress in our columns.

Yours very truly,
LEANDER RICHARDSON & CO.

I sent my letter of denial on Monday, Oct. 26, giving abundance of time for it to appear in the *Dramatic News* of Nov. 7. As it has not appeared, and many of my personal friends are asking why it does not appear, I have decided to wait no longer, but to send to you for publication the article as it appeared, and my reply to the same.

"SURE THING CHARLEY."

One of the very best illustrations of managerial skill, and of remarkable diplomacy, was recently given by Charles Horbury, manager of Music Hall, Lewiston, Me. Messrs. Jefferson, Klaw and Erlanger's The Soudan company was booked to play there the last three nights of a week. A stage manager travels three days in advance of this attraction, whose duty it is to organize and drill a large force of supernumeraries. Nothing was booked at Mr. Horbury's house the first three nights, and Jefferson, Klaw and Erlanger's employes naturally called the extras for rehearsal on the stage. When the company arrived in town, Mr. Horbury put in a bill for $25 for the use of the house for rehearsals. In addition to this mark of courtesy and liberality, Mr. Horbury declined to remove the stationary grooves—which are a part of his modern stage equipment—in order that the huge revolving scenes might be employed in the production, unless the company stood its share of the expense, which, he claimed, would amount to about $25. Traveling managers are not particularly fond of encountering these inconveniences, and, of course, when they are "nailed to the cross" by local managers, as in this case, they leave such a town possessed of a particularly loving disposition toward the locality. With the enormous patronage which the firm of Jefferson, Klaw and Erlanger have to bestow, it is quite likely that Mr. Horbury will have occasion to reflect upon the mutability—grooves and rehearsals—of human affairs.

LEWISTON, Me., Oct. 26, '91.

Editor Dramatic News:

DEAR SIR.—In your issue of Oct. 17, you have an article on managerial skill and diplomacy as given by Charles Horbury, Manager of Music Hall, Lewiston, Maine. The article itself is evidence sufficient that your informant was Klaw and Erlanger. I desire to state now that I do not include in my reply to this article from this firm, Mr. C. B. Jefferson, for I do not believe him to be a party to any such contemptible business. Your article states that nothing was booked in the first three nights of that week. This is false, for their representative, Mr. Barron, was in the house on Monday night and saw the play "After Dark" played to "Standing room only." "I had more than one opportunity to, till Tuesday and Wednesday evenings, but declined to do so, believing that one night of "After Dark" and three of the "Soudan" were a great plenty for this place. The article states that when the company arrived, Mr Horbury put in a bill for $25. Now this bill this, was presented to their Treasurer for the rehearsal, was paid by him. If the bill in possession of Klaw and Erlanger or any of their employes is $15, as you state, then there has been a fraud committed by some one since the bill left Music Hall Box Office. The amount of the bill which they paid was for one rehearsal only, and was $25, and if this statement of theirs is true and the bill is $15, THEN SOME ONE HAS RAISED IT FROM A $15 TO A $25. My books give Klaw and Erlanger's Soudan Co., Oct. 3, credit for $25 for one rehearsal only. The next question is, was this bill presented to them without a previous agreement with their representative? It was not. Mr. Dexter, their Agent, was informed positively that did they use the Hall for rehearsal it would cost them $25 for each time used. He concluded to leave the matter for Mr. Haase to decide. Mr. Haase came on from Bangor and wanted to know if I intended to charge $25 for each rehearsal as reported by Mr. Dexter. I answered "Yes," and gave him sufficient reasons for doing so. He then ordered Mr. Barron to give a rehearsal on Tuesday evening only, and then returned to Bangor. Klaw and Erlanger, before booking the Soudan with me, sent for and received from me a printed card, giving a full and correct description of Music Hall. Their booking was done, knowing all the facts concerning the Stage, the Hall and its style of management. Their Agent, Mr. Dexter, thought the grooves would have to come out. Mr. Haase said they would have to, too. When Mr Haase was asked why they would have to come out he was unable to explain. When Mr. Harry Rose arrived with the company and by a gentlemanly explanation convinced me and my head stage carpenter that there would be a great advantage gained if they were taken out, I consulted competent men as to the cost of the work. They decided that it would cost about $25, and that the very lowest figure for the labor would be about $15. I then made the proposition to Mr. Haase to meet me half way, and I would charge him with one-half of the labor only, that was $7.50, and I would assume all the responsibility of having them taken out in time for the evening performance. This he declined to do, basing his refusal upon my having charged him $5.00 for the rehearsal. So the grooves did not come out, and had they been taken out, the Soudan Scenery as a whole was too large to work to advantage upon our stage. So much in reply to your article of Oct. 17th. Now what is this row about? Is it the Soudan that has caused this? No! I deny it most emphatically; for it goes far back and beyond this. The Soudan was simply the climax. My trouble with Klaw and Erlanger dates back over five years. Ever since they bought out Taylor's Exchange. And why does it? Simply because I have repeatedly, time after time and year after year, declined to place my house in their hands, to do its bookings, and to let them have entire control of the same. I am like a great many others; I do not propose to pay them five or six hundred dollars per year for what? A pretence of taking care of my house. I have always done my bookings myself and shall continue to do so, notwithstanding the opposition of these two would-be Napoleons. The *Dramatic News* need not be alarmed about these two persons allowing themselves to be "NAILED TO ANY CROSS." The boot will be on the other leg. They are the ones that are at all times seeking new victims to "NAIL TO THE CROSS," but then you know it comes NATURAL TO THEM, and as to the further bookings at Music Hall, you can rest assured of one thing, Klaw and Erlanger will apply to me for dates before I do to them for companies. I trust you will pardon me for taking up so much of your valuable space, but I was obliged to do so in justice to myself and my theatre. Yours respectfully,

CHARLES HORBURY.

Before closing this, a few lines in regard to Music Hall. It is the only Theatre in the place. It cost $100,000, is situated in the best business part of the city. Lewiston, with Auburn, has 36,000 population. Since my lease commenced, ten years ago, there has not been a single attachment served on the Box Office. There has not been a single company stranded in this city. There has not been an agent, manager, nor company arrive in this place and seen or heard of a case of drunkenness, either of Bill Posters, Stage Hands, Ticket Sellers, Ushers or Managers. Ladies from the best society of Auburn and Lewiston go to it without escort. I have canceled but two contracts in all that time. When once I sign a contract I live up to the last letter of it. More than this, I ought not to be asked to do. I am not engaged in any other business, but give my whole time to this. The fact that within a year I have bought and paid for one-quarter of the Theatre and Theatre Block, ought to be a guarantee that I attend to my business and its interest. Lewiston and Music Hall is rated among the best and shrewdest managers on the road—as one of the safest and best One and Two Night Stands in New England.

CHARLES HORBURY,
LESSEE AND MANAGER.

NEW YORK THEATRES.

BROADWAY THEATRE.
Corner 41st Street.
Manager. . . . Mr. FRANK W. SANGER
Every Evening at 8
Saturday Matinee at 2
FRANCIS WILSON,
and company in
THE MERRY MONARCH.

HOYT'S MADISON SQ. THEATRE.
EVERY EVENING AT 8.20 O'CLOCK.
Saturday Matinee at 2.
MR. CHARLES H. HOYT
will present his latest farce,
A TRIP TO CHINATOWN.

UNION SQUARE THEATRE.
Every night at 8.15
SELL NYE'S NEW COMEDY,
THE CADI.
THOMAS Q. SEABROOKE,
and BILL NYE COMEDY CO.
Matinees Wednesday and Saturday
Seats sold two weeks in advance.

THALIA THEATRE.
Bowery, near Canal Street.
LAST WEEK
ROSENFELD'S
LILIPUTIANS
in
THE DWARFS' WEDDING.
Matinees—Wednesday and Saturday.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—60c
Wednesday and Saturday Matinee
THE POWER OF THE PRESS.
Next week—SIBONAND GAIL.

H. R. JACOBS' THEATRE.
Corner 21st Street and 3d Avenue
Matinees
MONDAY, THURSDAY and SATURDAY.
Wm. Gillette's
HELD BY THE ENEMY
Next week—MUGGS' LANDING.

STAR THEATRE.
Broadway and 13th Street
THE PARISIAN SUCCESS,
MISS HELYETT.
AUDRAN'S COMEDY WITH MUSIC
NO ADVANCE IN PRICES.

BIJOU THEATRE.
Broadway near 30th Street.
Every Night at 8.15. Matinees Wednesday and Saturday
THE FANTASTIC COMEDY,
NIOBE.
By Harry and Edward Paulton, authors of EXMINIE.
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THE HANDGLASS.

WHY HE FEARS HIM.

I rise and talk with the heavy man
And smile on every hand,
But the only man I quail before
Is the man that leads the band;
For he can ruin my brightest lines,
With an awful tumpty-tum,
Or can drown my voice in one fell swoop
At the man with the big bass drum.

† † †

BIGGETS.—"You don't admire our friend Soakum, do you?"

JIGGETS.—"Oh, yes. There *are* places where he would look well."

BIGGETS.—"For instance?"

JIGGETS.—"Under a descending pile driver."

† † †

A FARCE-COMEDY company that shall be nameless was in Indiana recently, according to the Pittsburg *Dispatch*, and some one asked the manager how was business. "Fine! Great! Splendid!" he responded, with enthusiasm. "We've been out seven weeks now, and all I've sent my wife is the route."

† † †

THE WEATHER MAIDE HER SAD.

GLADYS.—"What are you looking so blue for on such a sunshiny morning?"

MAUDE.—"My new silk rain cloak came home this morning."

† † †

DOCTOR HAMILTON GRIFFIN, Mary Anderson's stepfather, has, while in New York recently, said that Mrs. Navarro was living quietly at Tunbridge Wells and was "perfectly happy." The Baltimore *American* very justly remarks that if Mary Anderson's private happiness is talked of much more somebody will be getting it dramatized.

† † †

A WESTERN paper jocularly alludes to the Wang Opera company as "De Wolf Hopper and his merry crew." It's nauti-cal but it isn't nice.

† † †

THE RAIN.

Patter, patter, at my window
Diamond drops of glistening rain,
Drip across the half-closed shutters,
Gleam upon the shining pane.
Blessed rain drops, soft, refreshing
To the grateful world sent,
Yet I can't appreciate you
For my one umbrella's lent!

† † †

WATTLES.—"I am writing a play for the special requirements of Miss Sweilum."

ASKUM.—"What is the motive?"

WATTLES.—"Oh, she's to have six changes of tights during the performance."

† † †

"I HEAR that Dudleigh has been taken down with nervous prostration."

"Yes, he walked down Broadway with a large chrysanthemum in his coat, and it unbalanced him."

† † †

THE *Recorder* remarks that music has been at a low ebb in Philadelphia for the past quarter of a century. What hasn't?

† † †

"WHAT are those two things going off arm-in-arm?

"They are the Flower and Fassett jokes."

† † †

SAID a Williamsburg critic last week, anent the performance of Hess and Hoss: "May Yohe wore a ring on her thumb with ease and grace, and some misguided persons threw roses at her during the entire evening."

† † †

A STAGE WEIGHT—The five-hundred-pound dumb-bell that the strong man lifts.

† † †

"FOOTLIGHTS isn't a very hopeful man, is he?"

"Why?"

"I saw him buying a pair of spiked walking shoes just before he started on his Western tour."

† † †

IT is alluded to now as the Eggleston-Wheeler-Arthur Lacy-Still-Alarm-Blue-Jeans-Merry-go-round.

† † †

"THERE are some things," remarks one of the characters in Boys and Girls, "before which intelligent criticism is dumb." "He is correct," says an exchange, "and Boys and Girls is one of them."

† † †

"Is it a reflection on dramatic art, as it is in New York, that the same woman who comes home dead tired after a matinee can shop for ten hours at a stretch and come up buoyant and smiling when she finishes?"

† † †

Is Yankem an American?"

"I am sure he is. He always spells pie with a capital 'P.'"

† † †

THE SONG OF THE PROFESSIONAL SOMERSAULTER.

Over and over again,
No matter which way I turn,
There is always some new trick to puzzle my brain,
Some wrinkle I have to learn.
I can stand on my head betimes,
Or turn a dozen or more,
But some day I'll tumble just one too much
And land on the beautiful shore!

† † †

"WHAT did you think of Miss Amateur's performance of the starving beggar girl?"

"I thought she wore the most beautiful diamonds I had ever seen."

† † †

SISTER Johnstone Bennett has talked baby-talk in Jane they call her "Gurgly Urgly."

† † †

"WHERE are you going, Maude?"

"To one of Mrs. Twitter's delightful conversation parties."

"But why are you taking your opera glass?"

"Oh, it's at the theatre, you know."

† † †

THE *Beacon*, of Boston, must have been in a skeptical mood when it presented this paragraph: "A bit of news from a Philadelphia paper: 'Mr. Maurice Barrymore is a thinker.'"

† † †

ACTOR JOHN E. KELLERD, in a recent interview, said: "Some people like to say funny things about actors. That they never eat and always walk home over the ties. Actors as a class eat better, live better and travel in better style than any other class of people." But, then, we all know this. That's where the joke comes in.

The date when the advertising columns of the CHRISTMAS MIRROR *must be closed is near at hand. Copy for advertisements in that great number should be sent in at once.*

IN THE WINGS.

I HAVE received a letter from Clyde Fitch concerning the failure of Pamela's Prodigy at Mrs. John Wood's London Court Theatre. It is so frank and so manly that I take the liberty to print extracts. "Pamela is a failure," he writes. "When I first wrote it, it was a straightforward comedy with human nature and pathos in it, but it wasn't suitable for the Court Theatre. They wanted a farcical play. So I tried to make a farce of Pamela by taking out the pathos, cutting one act, and making two new acts full of complications and business. I did it badly, and succeeded at the same time in taking out all the human nature of my play. As it stands, the last two acts are too complicated, so that you don't know what it's all about; and besides they are uninteresting, so you don't care! I was as disgusted with them and disappointed with them as the pit was, on the first night, and groaned at myself. The first mistake I made was in trying to write a farcical piece. I ran off my right track, and the result was, as usual, bad accident—with loss of life to a lady (or, at least, very serious temporary injuries) named Pamela. The first act, which stands largely as I wrote it in the original comedy, turns out to be a real success, and every night the curtain is called up three or four times on it. After that the piece falls all to pieces." Mr. Fitch is now working night and day to finish his play for Daniel Frohman's Lyceum stock company. He sails for this port by the *Majestic* on the 16th inst.

MR. FITCH'S Frederic Lemaitre has found a purchaser. It is not one of the three actors to whom I recommended it in this column—it is Henry Miller. Mr. Miller's engagement as leading man in Marie Wainwright's company is only for this season. The fact that he has bought Lemaitre, added to some information he himself has given me, makes me think that Mr. Miller will have a company of his own next season. He very sensibly does not intend to "star," which, as a rule, means a "fat" part for the star and a number of stage relics for support; but he intends to organize an all-round good company to act plays in which he will have suitable and important parts. In a number of ways, Mr. Miller has been handicapped. He has not made a hit in his role in Amy Robsart for the reason that he is not suited to the part. He has undeniable merits as an actor, however, and it seems that the time is ripe for just such plays as, he tells me, he hopes to give—plays that are neither silly nor solemn.

AMONG notable New Yorkers that have a reputation as regular first nighters is that veteran warrior, General Daniel Sickles. His fine, tall, military figure, going down the aisle on a first night, is a familiar figure to many. The fact that he lost one leg in the war, and that he has to use crutches, does not interfere in the least with his dignity and even his grace of deportment. The General, however, told me last week that he was at a loss to account for the prevalent notion that he is an incessant spectator at initial performances. He says that he never goes, unless he is invited by friends, as the hitches and long waits annoy him exceedingly; that he much prefers to see a play after the actors have come to be at ease in their parts.

THERE are many people in this city who would no sooner miss a first-night than they would miss combing their hair. Anything that keeps them away they look upon as a personal grievance. A number of them have their names entered upon the treasurers' books of the prominent theatres, and tickets are sent to them as regularly as to the critics. Marshall P. Wilder is to be expected at a *première*. He goes early and stands beside the ticket-taker, so that no one will escape his eye—and, I may add, so that he will escape the eye of no one. Then there is Evert J. Wendell, the amateur actor, and the owner of an immense and extremely valuable collection of actors' photographs. Mr. Wendell looks upon a first-night as some people look upon a church sociable—a stamping ground to meet all your friends and fill up your engagement book. The fine Italian face of the Marquis du Croisic also looms up invariably. Charlie Knoedler, the son of "Knoedler—successor to Goupil, importer of paintings," appears with the regularity of clockwork, but he favors farce-comedy and burlesque. Others to be looked for are W. E. K. Wilde and his wife, Mrs. Frank Leslie; Mason Carnes, the co-author of The Better Part; Colonel T. Allston Brown, Tom Howard, the ex-cotillion leader; Mr. and Mrs. Clarence Lyman Collins, (born Rosabel Beecher), and that quintessence of conceit and silks and velvets, T. Louis Comitavia, the successor of Berry Wall, as king of the dudes.

I READ with interest the letter from Julia Marlowe's manager, Fred. Stinson, which was in the last MIRROR and which exposed my ignorance. I may add, however, to Mr. Stinson's letter that Mr. Stinson's notice forbidding members of the Julia Marlowe company to respond to scene calls, as already noted by me, has not been adhered to. Several of the company received scene calls, I am informed, at Madison, Wis., and what is more they responded.

PACOLET.

FOREIGN.

LONDON.

OCT. 28.—A new comedy by Clyde Fitch, entitled Pamela's Prodigy, was produced at Mrs. John Wood's Court Theatre last week. In spite of the friendliness shown to the young American author by the audience, the curtain came down to a failure. The piece is invertebrate and chaotic—almost unintelligible. The critics the morning following the production were all unusually severe. Mr. Fitch has damned himself as far as his London reputation goes.

The plot of Pamela's Prodigy is as follows: Mrs. Pamela Podkins is an amorous widow who undertakes to find a musical prodigy for an agent in search of such a phenomenon. On the sands of Margate she casually comes across a child who, she thinks—without any justification for the opinion—will answer the purpose, and she makes the impecunious agent sign a contract to give her £25,000 for the discovery. Seated on the steps of a bathing machine she signs yet another mysterious contract, the effect of which is, apparently, to engage her to a man she does not want to marry, but the why and wherefore of all this, and much more, are undiscoverable.

The confusion that reigns throughout the play, and the uninteresting nature of the characters, are the more to be regretted, as it contains some good comic lines and sparkling dialogue. But this, however good, is not sufficient of itself to make the play go.

Mrs. John Wood did what she could as the eccentric Pamela. She worked hard in a hopeless cause. It is difficult to conceive how such an intelligent and usually successful actress could have anticipated success in such a part.

George Giddens was seen as a music master and contrived to extract a little humor out of an impossible character. Mary Jocelyn played the phenomenon. Others in the cast were: Edward Righton, Seymour Hicks, Percy Brough, Emily Miller, Mrs. Edmund Phelps, little Daisy Straton, Jessie Lee, Donald Robertson, and Miss Caldwell. The play was well mounted.

At an Opera Comique matinee on the same day was produced a new poetical play in one act entitled The Queen's Room. The Queen in question is Mary of Scotland.

It would be difficult to record with accuracy the number of times that the unfortunate Scottish Queen has appeared on the stage. It is equally difficult to prophesy her last appearance. And all the more so, as her dramatic story makes admirable material for the playwright to try his mettle on.

The present play deals with the story of the unfortunate Queen's preference for Rizzio. The spectator is introduced at midnight to the royal bedchamber wherein figures a four-poster exactly copied from the bed now to be seen in Holyrood Palace. Mary Benton, the favorite attendant, is discovered, not only by the audience, but also by Father Allen, an emissary of France and Rome, to be deep in love with Chastelard the while she awaits the return of her masters. Father Allen exhorts the maid of honor to marry the fascinating poet, for he is resolved that all scandal respecting the Queen and the handsome Italian should be promptly squelched. The return of Mary from the ball below, where song and revel have held high sway, leaves the matter unsolved as the priest disappears through the arras. Next follows the best scene in the piece, a verbal duel, with quick cut and thrust on both sides, between the Queen and Allen, in which the pretty fencing is illustrated by some smart and vigorous onslaught of the wily ecclesiastic is inevitable, and when confronted with the danger incurred by her favorite, she passionately avers her love for Chastelard as he himself glides unperceived by her into the apartment. His entrance, however, has been apparent to Allen, who, with the words, "Queen, be more queen and less a woman. Take my blessing now—God grant thee peace. Send Chastelard hence to-morrow," once more disappears. Darnley and a crew of very amateurish men-at-arms burst into the Queen's apartments, but the troubadour has flown by a secret staircase, and they are confronted only by an indignant sovereign and a complacent father confessor. The curtain falls on the Queen exclaiming, "Saved, dearest, saved!" while Allen gives the *congé* to the imprudent lover with "In three hours, sir, to France!" Mrs. Lancaster Wallis and Edward Compton had ample opportunity to display their talent. Mrs. Lancaster Wallis, especially, has rarely been seen in a part better suited to her. Mr. Compton, as the wily priest, played exceedingly well. This little play will be repeated each Wednesday afternoon.

La Cenerentola, a novelty to the present generation of opera-goers, was presented last week at the Shaftesbury by Signor Lago. The work is by Rossini, and is reported to rank with his best. Signorina Guerrina Fabbri appeared in the title role. Ciamni was the Don Magnifico.

A. F. D.

PARIS.

OCT. 28.—The Théâtre Libre opened its doors for the season last Saturday evening, with a dramatization by M. Taborant of Balzac's Père Goriot.

Balzac's Père Goriot is one of the most gloomily realistic of the great master's works. In the opening pages of the novel, he prepares the reader for what is to follow: "The Rue Neuve Sainte Geneviève," he wrote, "is like a frame of bronze, the only one that fits this story. The reader's mind must be prepared for it as he is prepared when he visits the catacombs to see the daylight gradually disappear and give place to rottenness and death. Which is the more horrible—stony hearts, or empty, grinning skulls?"

Thus warned, the reader feels prepared for anything. Yet he errs, for Balzac has surpassed in his story of filial ingratitude all that one can imagine. The author seems to have taken delight in destroying our last illusion in mankind. When one closes the book, it is with a sense of pleasure. There is not a ray of sunshine in it, not a consolation, not a hope—nothing but horrors. The whole depicted with the powerful pen of a master.

The rich grocer of Balzac's story impoverishes himself for his two daughters like King Lear. To give them a start in life he divides a million between Delphine and Anastasie. One becomes Baroness de Nucingen, the other Comtesse de Restaud, while Father Goriot contents himself with a modest livelihood in the boarding-house of Madame Vanquer. The sons-in-law have taken the pretty daughters and the fat dowries, but they keep their father-in-law at a distance. The daughters, unless in need of money either for their lovers or their dressmakers, rarely go to see the old man who finally is completely abandoned and dies in a garret.

The one difficulty to be met in dramatizing such a work is the impossibility of putting on the stage the analysis of character and fine descriptive pages that makes the value of the book. So it is merely the skeleton of the masterpiece that we have seen at the Théâtre Libre. The dramatist has treated Vautrin, the convict, as an unknown quantity. Madame Vanquer's boarders, so admirably drawn in the novel, are barely vindicated, and the homes of the Nucingens and Restauds, where Balzac took us, are described in a few lines only.

The result is painful to the spectator. One only hears on the stage a feeble echo of Balzac's genius. The dramatist had not even presented his story clearly—a capital sin. No one, not having read the novel, could have understood what it was all about.

Antoine played the part of Father Goriot with the same skill that has made remarkable most of his creations. Others in the cast were: Mesdames Prance, Henriot and Sylvaic; MM. Grand, Arquillière, and Christian.

Mam'zelle Quinquina is the title of a new piece at the Ambigu. It is a drama in ten tableaux, by François Oswold.

Mam'zelle Quinquina is the soubriquet of a servant girl in a Paris *brasserie*. Her real name is Therese. She had been turned from the paternal roof in the country because of her shame, and the young girl had come to Paris with her lover. The father of Didier, the lover, discovers their retreat, induces his son to leave his mistress, and Therese is left alone. The father offers her money, which she nobly refuses. The child is born, and Therese has to go to work to support it. She undergoes privations and perils of every description to her person and her virtue, and is nearly vanquished, when she enters the *brasserie* as a waiter. She finally kills a scoundrel who pursues her with his infamous propositions, then returns to her native village, implores her father's pardon, and dies.

The great scene in the play is the *brasserie à femmes*, which is very realistic.

Sardou's admirable comedy, Nos Intimes, has been revived at the Théâtre des Vaudeville.

N.

BERLIN.

OCT. 25.—Since my last letter several new productions have taken place, some of which with gratifying, others with disappointing, results.

The most dire failure was Das Goldene Buch, and its author, Franz von Schoenthan, must have thought that the audience looked upon his Trauerspiel as a farce-comedy. All that was lacking was the introduction of a few songs and dances. The production took place at the Deutsches Theatre.

At the Lessing Theatre, Messrs. O. Blumenthal and G. Kadelburg have scored a great success with their new comedy, Die Grossstadtluft (The Air of a Great City). The audience applauded every scene with signs of greatest satisfaction, and it was plainly visible, before the play was half over, that its success was assured. The story runs briefly as follows:

A young Berlin "high roller," who thinks existence elsewhere than Berlin impossible, asked for the hand of the daughter of a wealthy manufacturer whose only misfortune—in the eyes of the young sport—is that he resides in a small town of about 20,000 inhabitants. The father of the bride gives his consent to the marriage, and promises also a large dowry on condition that the young couple settle in his little town.

The second act shows the young husband a prisoner (as he terms himself), bored to death. He counts the hours—even minutes. Each day seems the same, no excitement, no fun like he has been accustomed to in Berlin. The only friend who seems to understand his feelings is the old doctor, who, some thirty years ago, after graduating from the medical college at Berlin, commenced practice in the "little town," and has resided there ever since. The doctor prescribes for his patient "champagne, plenty of champagne," and—helps him to drink it.

For a time the unhappy husband forgets he is not in Berlin, and feels quite contented when in the doctor's company, until a few of the elderly "social ladies" request that the young husband be more attentive to his wife, and not destroy—through his hilarity—her happiness and the good name of the "little town." The climax seems to have been reached, when a young and lively "grass widow" (the former wife of a friend of the young man), pays a visit, and, being also fond of "Champy," and encouragement, helps the doctor consoling his patient. The inhabitants are shocked, and the "good ladies" can stand it no longer. The idea of trying to enliven the "quiet" little place seems too much for them, and they put their heads together and try to find some remedy. They even do not stop at talking scandal of the young husband and the visitor. Anything to get her away.

The young husband can not stand it longer, and, at the end of the third act, he bids farewell to "the little place," and returns to Berlin, the home of his choice, never to leave it again. He furnishes a house in elegant style, and writes to his wife to follow him. At first she has not the courage to leave her father. At last her love for her husband conquers, and she obeys him. The father follows the young couple in a few weeks, and in a very short time, encouraged and instructed by his son-in-law, becomes a "high roller" himself, and makes up for the lonely days he has spent in his "quiet little town."

Another successful new comedy, Gewagte Mittel (Risky Remedies), by Francis Stahl, runs at the Wallner Theatre in which runs the following story:

Frischmuth, a contractor and well-to-do builder, is married the second time and lives happily. His wife desires to break her husband of the habit of coming late home after spending the evening with friends at the "Club." She, therefore, tries a "risky remedy." Frischmuth is often troubled with imaginary illness. As a rule, his wife tries to convince him that it is imagination only. This time, however, she agrees with him and the doctor—who has been made the wife's accomplice—prescribes medicine and, in addition, requests the husband to give up staying up late at night and to live moderately. For a time the patient obeys, but he soon discovers the true state of affairs and swears vengeance. The once peaceful husband becomes a tyrant and his wife regrets her "remedy" and longs for the days to return, when her husband, although sometimes late in his arrival home, was loving and kind to her at all times.

The little one-act curtain raiser Sportgeschichten (Sport-stories) was such a failure that it was withdrawn after the first night.

The Adolf Ernst Theatre plays The Great Prophet for the forty-ninth time to-night.

Next Sunday evening Die Sklavin (The Slave), Ludwig Fulda's new drama in four acts, will be produced at the Deutsches Theatre. I shall speak of it next week. Beginning the second week in November, this theatre will begin a series of Goethe performances.

As yet, I have not seen The Vogelhaendler (which is being performed at the New York Casino under the title of The Tyrolean), but in overlooking the score I find the music attractive and melodious, in fact charming.

For the new Theatre Unter den Linden, which will soon be opened, Herr Zanner, late director of the unfortunate Ringtheatre, in Vienna, has been appointed artistic director for opera comique and comic opera, while Herr Ronacher will look after the specialty performances. It is at present the intention to give two styles of entertainments every evening. The first—comic opera or musical comedy—to run from seven to ten o'clock; the second a grand ballet, with specialties interspersed, to play until half-past twelve at night. The later performances will be similar to the productions at the Alhambra, in London.

RICHARD STAHL.

FOREIGN ECHOES.

W. A. Barrett, for twenty-four years musical critic of the London *Morning Post*, died suddenly of apoplexy last Saturday morning.

The London *Figaro* says that Wilton Lackaye was intended for the priesthood, but later decided in favor of the stage. It used to be beer and bible, now it's church and stage. But all the same, the church has every reason to congratulate itself on its lucky escape.

Jean Richepin's Monsieur Scapin has been revived at the Comédie Française with Coquelin in the title role.

They are going to have Loulou at the Théâtre de l'Odéon, Paris. It isn't Professor Worth's freak, but a new comedy by Ernest Blum, in which Rijane will appear.

There was almost a tragedy at the Nouveau Cirque in Paris last week. In the earlier scenes of the pantomime a groom dressed up in a stag's skin carries off on his horns the breeches of King Dagobert. After that it is a real stag which throws itself in the water, followed by the dogs. The other evening, the hydraulic pipes not working, it was necessary to replace the *bal Pean* by a *ballade*, and as the real stag could not be loosed into the arena without danger of its leaping into the auditorium they had to depute the false stag to represent him. The groom playing his part somewhat too seriously confronted the hounds, and was almost devoured by them. He has sworn never to again appear in that role.

A new and original drama, in four acts, by Mrs. Henry Wylde, will be produced on Nov. 26, at a matinee at the Princess' Theatre, London, under the direction of Henry Neville, who will play the hero's part.

Several German papers, the *Courrier de la Bourse* of Berlin in particular, have stated that Thermidor was about to be played at Hamburg by M. Coquelin, and with the scenery and appointments of the Comédie Française. As to the latter part of the statement it is so absurd that it is unnecessary even to deny it. With regard to M. Coquelin he will have finished on Jan. 15 next his three years engagement at the Comédie-Française, and will be free to do what he pleases. M. Sardou, however, remains to be counted with.

The "put a-dime-in-the-slot and take out an execrable-opera-glass" system is in full working order in all the Paris theatres, and is patronized extensively by the Parisians.

Gilbert Arthur à Beckett, an English playwright, died recently in London. Among his works are: Diamonds and Hearts, Glitter, Red Hands, Face to Face, and In the Clouds. He was also the author of several burlesques.

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the latest, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week; when there is no attraction for the week send postal to that effect. All letters should be addressed to 1122 Broadway, New York City.

PHILADELPHIA.

A genuine Philadelphia welcome, extended to one of its favorite sons, was received by Roland Reed 2, the occasion being his opening at the Park in the Club Friend. The bright, sparkling dialogue of Mr. Rosenfeld's new comedy, coupled with the clever work of Mr. Reed and his co., served to delight the large audience in attendance. The star, at the close of the performance, made a neat speech, in which he eulogized the late Mr. Fleishman, and spoke in high terms of the new management of Rich and Harris, who took possession on that evening. Pitou's stock co. open 9 for two weeks in Geoffrey Middleton, Gentleman, and A Modern Match.

The fact that Indigo was hardly up to expectation was probably the cause of the rather small attendance at the Broad last week. At any rate, business has increased considerably since the Jolly Students was presented. Von Suppe's opera is in one act, has three or four catchy numbers, and a merry libretto. Highly commendable is the work of Jeff De Angelis, who entirely forsakes horse-play, and has made the hit of the opera. Aronson's Casino co. do excellent work in both the Jolly Students and Cavalleria Rusticana. The Kendals for a fortnight in repertoire 9 21.

S. R. O. has been hung out nightly since A Texas Steer opened at the Chestnut. The work of Tim Murphy as Maverick Brander is clever. Flora Walsh, Will Brav, and Newton Chisnell contribute largely to the artistic success of the piece. Marie Wainwright in Amy Robsart 9-21.

The combination of farce-comedy and minstrelsy as shown in Tuxedo has been a taking novelty at the National, and large audiences have been the consequence. On the opening night the piece made the biggest kind of a hit, and the specialties of Hughey Dougherty, George Thatcher, and the rest of the co. were received with rounds of hilarity. Wolves of New York 9-14; Fantas 16-21.

Wang in its second week shows no falling off in the attendance, and its prosperity will doubtless continue during the rest of the engagement. The blending of pretty maids in gay costumes and beautiful scenery with, of course, the decidedly low comedy work of Mr. Hopper, make up a pleasing entertainment. The elephant is also one of the features of Wang. Richard Mansfield 16.

The Country Circus has made a hit of huge dimensions, and its second week at the Walnut is a splendid pecuniary success. The play itself without the circus feature would hardly amount to much, but the circus climax is so natural that it will please the average audience. The co could be strengthened, as it probably will be as the season advances. Maggie Mitchell 9-14; Power of the Press 16-21.

Mr. Barnes of New York is having a very successful week at the Grand Opera House. Hugo Toland, May Wheeler, and Percy Brooke do the best work in the co. A Fair Rebel 9-13; A High Roller 16-21.

Admirers of farce comedy are revelling in the Two Old Cronies as presented by a very funny co. at the Arch this week. This is one of the funniest farces seen here lately and, although it is growing old, it appears each time brighter than ever. Max Arnold, E. J. Heffernan, and Ada Deaves are the principal sources of the merriment. Jefferson-Florence co. 9-14; A Pair of Jacks 16-21.

Sam Devere's Vaudeville co. is crowding the Empire at every performance, and admirers of that style of entertainment are delighted with the array of talent shown by this co. Sam Devere, Guyer and Goodwin, and Le Clair and Leslie are the brightest lights. Will o' the Wisp 9-14. The Latest Fad 16-21.

The Hidden Hand is the bill at the Girard Avenue this week. It is nicely staged and cleverly acted by Amy Lee, J. B. Everham and the rest of the cast. Fair audiences in attendance. Oh! These Men, 9-14; Ticket-of-Leave Man 16-21.

A good variety bill and a careful presentation of The Bohemian Girl by the Casino Opera co. is drawing first-class houses to the Casino this week. The opera co. are fast becoming favorites as they richly deserve for their earnest and efficient work.

Burr Oaks is meeting with success at the Standard this week, where it is capably acted and well staged. Myron Leffingwell and J. C. Gordon carry off most of the honors. Nip and Tuck 9-14; Success 16-21.

Rosabel Morrison is playing a return engagement at the People's this week with The Danger Signal and is more successful than she was in her former week. The co. remains the same. The Step-Daughter 9-14; Two Johns 16-21.

Prosperity continues at Forepaugh's afternoon and evening. Black Flag is the bill this week, and as acted by Hal Clarendon, William Arnold and the rest of the co. satisfies the patrons of this house. Rentz-Santley co. 9-14; Woman Against Woman 16-21.

The Central is having another big week with Williams and Orr's Meteors, augmented by a pugilistic feature of magnetic powers. Creole Burlesque co. 9-14; Reilly and Wood's co. 16-21.

"Packed to the doors" is the cry at the Bijou. Fifteen star variety acts is this week's offering.

Nelson's World comb. is testing the capacity of the Lyceum daily. Golden Nugget 9-14; Daniel Boone 16-21.

The Kensington is offering Muggs' Landing to fair houses this week. Daniel Boone 9-14; Little Goldie 16-21.

Business continues splendid at Carncross', where a hilarious entertainment always prevails. Frank Dumont's burlesques on local topics are the talk of the town.

The addition of new features has increased the box-office receipts at Kellar's Egyptian Hall.

The German element turn out in large numbers to hear German plays in the tongue of the Faderland at the Germania.

The Elks' benefit 5 at the Opera House was highly successful, both pecuniarily and artistically. The programme included the De Wolf Hopper co., the Casino co., Roland Reed co., Carncross co., the Texas Steer co., and a number of variety artists.

George Holland, manager of the Girard Avenue Theatre, and a comedian of acknowledged ability, will make his first appearance in his own theatre next week in Von Moser's comedy, Oh! These Men.

Negotiations are in progress to secure Robert Hilliard to play a leading part in Anson Pond's new drama, A Desperate Man, to be given its initial production at the Walnut 30. E. J. Henley and Julia Arthur have already been engaged to appear.

Thomas J. Grady, late of The Devil's Editor, has left town to join Lydia Thompson.

Herbert Stanley Davis, a well known player of this city, mourns the loss of a brother.

Roland Reed's co. is composed principally of Philadelphians. Besides the star, William Davidge, Julian Reed, George Frederick Nash, and E. B. Jack, the manager, are natives of this city.

The White Elephant is the title of a new farce to have its *première* at the Standard shortly. It is by L. C. Tees, a Philadelphian, and Manager Speck claims that it is in the same vein as Niobe.

Nettie Seiber will leave here shortly to support Dan Kelly.

Charles E. Locke wires Manager Kelly at the Grand Opera House that notwithstanding derogatory despatches concerning the Jack Opera co. which are false, they will be on hand to present operas as advertised, at that house Thanksgiving week.

Charles E. Hoyt is here with his Texas Steer co., and is authority for the statement that his new comedy, A Temperance Town, will be produced about March 1 in Columbus, Ohio, by the co. now playing A Midnight Bell.

Simon Hassell, leader of the Opera House orchestra, composed and arranged all the music for The Country Circus.

Manager Jerman is reconstructing his Kensington Theatre, and when it is finished he states there will be few prettier houses in town.

The new Temple Theatre, now being constructed in Camden, will have a seating capacity of 1,400. It will open in October, 1892, under the management of C. L. Durban.

Miss H. La Marr left the city last week to join the Sawtelle Dramatic co.

Joseph Smith and the other members of the Gaiety Opera co. are arriving in town, preparatory to their opening at the Bijou.

The new war drama, Shiloh, by S. C. Du Bois, of this city, which was tried at the Grand last Spring, will be produced by Eugene Tompkins at his Boston theatre at an early date for a run, and then go on tour.

Sir Edwin Arnold was tendered a reception by the Penn Club on last Tuesday evening.

JOHN N. CAVANAGH.

BOSTON

Beginning with the present week, Boston has two stock cos. again.

The preliminary season at the Columbia was brought to a close by the performance of Men and Women 7, and now Charles Frohman's stock co. takes possession of the house. Mr. Wilkinson's Widows is the first piece to be presented by this co., and other new comedies are to follow. Thomas Cummings is to lecture on Columbus at this theatre 21.

Clara Morris' return to the Boston stage after a long absence is one of the events of the season. Her engagement at the Hollis Street is sure of being a great success for this favorite actress. The week is to be divided as follows: Odette, 9, 11, 13, and 14, nights; Camille, 10, 12, and 14, matinee. During the engagement of Miss Morris at the Hollis Street, the regular Wednesday matinee is to be omitted. The Jefferson-Florence engagement, which closed 7, was a success in every way.

Richard Mansfield's engagements at the Globe are always phenomenally successful, and the one that is now being played will be no exception to the rule. For the first week Nero is the bill, and the friends of T. Russell Sullivan, the author, who is a Boston boy, will all be present to see the new work. For the second week Mr. Mansfield will revive Beau Brummell, A Parisian Romance, and Dr. Jekyll and Mr. Hyde, and will give Boston a chance to pass judgment on Don Juan. Beatrice Cameron will also be seen in a single performance of A Doll's House.

Russell's New Comedians hold the stage of the Tremont for a fortnight, and The City Directory Up to Date will repeat the success of former versions. Since last seen here, N. C. Childs, the popular business manager of the Tremont, and Louis Harrison have revised the piece, which is improved by their work. The favorites who were with the co. when engagements were played at this house last season have all been retained, while Luke Schoolcraft, Willis P. Sweatnam, and Don Daly are the principal additions which have been made since the piece was last here.

Owing to the general demand for performances of The Schoolmistress, which was withdrawn from the Boston Museum stage to make way for Lady Jess, Pinero's comedy will be revived 9-21. For the rest of the week The Octoroon will be revived, with much the same cast as that which gave the piece so successfully at Miriam O'Leary's benefit last Spring. Lady Bountiful will be given its first Boston performance 16, coincident with the production of the piece in New York.

As Denman Thompson nears the close of his long engagement at the Boston there is an increased demand for seats at The Old Homestead, although this was decidedly unnecessary, as the business has been so large during the previous weeks and no tendency to a drop in business had been noted. The engagement has been a phenomenally successful one; in fact, it is one of the banner engagements of the present season.

At the Park Neil Burgess and The County Fair have moved on another week in their run, but there is no change in the large business which this house is doing and has been doing ever since the season began. There is hardly a night when all the available standing room is not utilized, while the securing of a seat at the box-office at the time of the raising of the curtain is entirely out of the question.

Cora Tanner is playing her first engagement at the Grand Opera House, where she is giving the first performance in this city of Will She Divorce Him? Boston will undoubtedly indorse the verdict which the piece had won in other cities in which it has been given. Oliver Byron did a large business in The Plunger at this house 2-7, and with his wife earned many comments of the most favorable nature.

Reilly and Woods, with their specialty co., are at the Howard Atheneum for the current week, and Peggy Pryde is being seen here for the first time. Gracie Emmet closed a very successful week in The Pulse of New York 7.

Dora Wiley heads the bill at the Palace for the present week and Georgie Dean Spaulding has been engaged for another week. The comedy co. give Icken parie Français for a farce.

At the Bijou The Violin Maker was given successfully 2-7. Charles Leonard Fletcher played the principal character, and Carrie Tutein was seen in a serious part.

John A. Stevens' play The Mask of Life is being given at the Grand Museum by Kate Glassford and Lothrop's Players.

James A. Gilbert plays the Inquisitor and Florence Gilbert, Tessa, in the production of The Gondoliers by the Shackford Opera co., which has been organized by Charles Shackford, the Giuseppe of the cast. The other principals are Carrie Deane, Jennie Calef, Frankie Clark, George Paxton, John Saunders, and James A. Montgomery, while Charles Hofmann conducts the orchestra. The co. had all its rehearsals in this city, and left 5 for Nashua, where they gave the first performance. This was attended by a large number of Boston friends, who went up especially to see their production of the opera. The co. is to move Westward as far as Indiana.

Everything is moving smoothly in the opening exercises of the Boston branch of the American Academy of Dramatic Arts. A second class in dramatic work is being organized, and the operatic class will begin work in a very short time. D. H. Harkins is taking a part in the instruction while in the city with Richard Mansfield's co.

A concert was given at the Hollis Street 8 by Gerard Russo, the harpist. Among those who appeared was the Roma Military Band, the Mendelssohn Ladies' Quartette and the Commonwealth Glee Singers.

Eben Plympton is to make his first appearance of the season at the Museum 16, when Lady Bountiful is produced.

B. F. Keith contributed the services of his highest priced performers for the festival in aid of the Carney Hospital, which was held in the Mechanics' Building 5. The same thing was done by Stone and Shaw.

Remenyi is to appear in a concert which is to be given at the Boston 22.

Harry Lacy in Jack Royal of the 42d is to come to the Grand Opera House for the week of 16-21, taking the dates that were to have been filled by the French Folly co.

A number of changes have been made in the disposition of the rooms at the Tremont so that a large front room is now used for the business office of the management.

Modjeska did not play The Tragic Mask all the week of 2-7 as was at first announced, but closed her engagement at the Globe with performances of Adrienne, Mary Stuart, and Macbeth.

Extensive preparations are being made at the Boston for the production of Shiloh and The Trumpet Call, which will be mounted in a beautiful manner.

Sidney Woollett's series of five Tuesday afternoon recitals will be opened at the Columbia 17.

Fifty pupils of the Boston School of Oratory attended the matinee performance of Men and Women 10.

It seems likely that The Continentals, the new opera by Putnam, Hayes and Schwab, may be given here shortly after Lent.

Among the recent engagements by H. Percy Mellon for George E. Lothrop's forces are Florence Gorman, formerly with The Paymaster, A Soap Bubble, and Later On, and Henry Mitchell, who has supported Lawrence Barrett, Salvini, Ada Gray, Modjeska, [illegible].

Paul Cazeneuve, the ventriloquist, has engaged a specialty co. here to support him in The King's Pleasure, The Violin Maker's Legacy, The Bells, The Duke's Motto, The Three Guardsmen, A Messenger Boy, Simon Lee, Time and the Hour, and What Tears Can Do.

JAY B. BENTON.

CINCINNATI.

The Tar and the Tartar presented at the Pike 2-7 proved the comic opera success of the season. With Digby Bell, Lura Joyce Bell, and Marion Manola in the leading roles, supplemented by Hubert Wilke, Josephine Knapp, Fred. Frear, Charles Wayne, and Hilda and Maude Hollins, the cast could not have well been improved, and Manager Ballenberg staged the opera in the highest style of the art. The Dazzler, with Kate Castleton in the leading role, 8-14. Fanny Rice 16-21.

At Heuck's that clever pair, Evans and Hoey, scored a success in their revised version of A Parlor Match during week of 1-7. Both artists are prime favorites in this city, and Minnie French (Mrs. Evans) in the role of Innocent Kidd assisted materially toward the success of the week. The Sisters Levey in their specialties were well received. The Emma Juch Opera co. 9-14 with Tannhäuser as the opening programme, followed 15-21 by the American Liliputians.

Harry Lacy in his new play, Jack Royal of the 42d, proved a decided attraction at the Grand 2-7. The play affords Mr. Lacy ample opportunity in the heroic role, and his support at the hands of Harry Hotto, J. H. Fitzpatrick, Myron Calice, Mary Hampton, and Ernest Tarleton was all that could be desired. The piece was effectively staged. Rich and Harris' co. in Boys and Girls 9-14. Robert Mantell 16-21.

A Hole in the Ground constituted the attraction at Havlin's 1-7, with good results, pecuniarily. Hattie Harvey as the lunch girl, May Curtis as the telegraph operator, and Frank Lawton as the station agent carried off the acting honors of the week. Charles Cowles, in the role of the stranger, was well received. The piece was mounted in good shape. Bobby Gaylor in Sport McAllister 8-14. A Midnight Bell 15-21.

The week of 1-7 at Harris' was acceptably filled out by the Indian actress, Go Won Go Mohawk in the sensational border drama, The Indian Mail Carrier. The piece is sensational in the extreme, a fine scene and bowie knife duel being some of the more prominent features and the Indian artiste makes the most of her opportunities. Her support was fair. A Barrel of Money 8-14.

Lilly Clay's Colossal Gaiety co. closed a successful week at the People's 7. The leading features of the programme were the specialties of John Vidocq, Amy Wells, Robert Van Osten, Lewis Hawkins and Fannie Lewis. The Ada Henry Burlesque co. 8-14.

Mrs. Hattie Sheldon, one of the members of Miss Eastlake's co., was granted a divorce here 24 from her husband, a well known physician.

Manager Fennessy has filled in an open date at Heuck's 2 with Mark Murphy in O'Dowd's Neighbors.

Harry Brown has replaced Edward Connelly in the Twelve Temptations co., and the troupe has been reinforced by the accession of Lillian White, Maud Harris, and Fanchon Conners.

Now that the Sunday amusement law is a thing of the past, Manager Ballenberg, of the Pike, has concluded to compete with his associates and throw open his theatre each Sunday hereafter, beginning 8.

Lewis Dockstader and his minstrels will endeavor to survive the season despite the defection of Arlie Latham, a local baseball player.

Corroborative of THE DRAMATIC MIRROR's statement made several months since regarding the farce-comedy future, one of the local journals gives prominence to the announcement that Gabriel has blown his horn for farce-comedy and burlesque shows.

A benefit is proposed for the Annandale Opera co. people, and Manager Fennessy has very generously tendered the use of Heuck's for the purpose.

According to one of the local journals, Hyde's Specialty played to almost $5,300 during its week at People's ending 31.

In the vernacular of the sporting realm, "it's a twenty to one shot" that so far as Cincinnati is concerned, there are several farce-comedy combs. that will play next season at a largely reduced percentage, and I know one manager who is not anxious to book any of Hoyt's attractions even on that basis.

JAMES M. DONOUGH.

NEW ORLEANS.

The social and artistic event of the season, the opening of the French Opera House, took place 3. It would be difficult for any city in this country to bring together such a cultured and critical audience as witnessed the performance of La Juive, wherein Mlle. Raas, the first falcon, Mr. Paulin, the leading tenor, and Mr. Bordeneuve, the basso profundo, made their first appearance. The troupe is an excellent one, if a first performance be a criterion. The season thus brilliantly inaugurated will continue four months.

Mr. Wilkinson's Widows opened to a large audience at the Academy of Music. The excellent cast comprises Frank Norcross, Essie Tittell, Seymour G. Hess, Nina Heyward, Neil O'Brien, and Fred. W. Strong.

Lewis Morrison's Faust is doing well with a very fair co. at the Grand Opera House. Hazel Kirke 8-14.

The St. Charles Theatre is playing Gilmore's Sea King, a comic opera without music and voices. As a spectacular show, it is a pronounced success. Fast Mail 9-14.

The People's Theatre is doing a good business with Jim the Westerner. Kate Mortimer 8-14.

Owing to the failure of the Fair Rebel to keep its contract 8, the Academy of Music will be dark for a week.

Jim the Westerner will come to the Academy of Music for a week, commencing 22.

Ada Melrose, in The Southern Rose, will play an engagement at the St. Charles Theatre during the week commencing 15.

George Wilson's Minstrels play at the Academy of Music during the week commencing 22.

Rose Coghlan in Dorothy's Dilemma will come to the Grand Opera House 15.

Bessie Warren, an Alabama society girl, will go on the stage next season.

Fred. W. Strong, with Mr. Wilkinson's Widows, is a New Orleans boy, who has been long enough on the stage to be in good demand for playing old men's parts.

E. J. Connelly, a singer and comedian, will join the Sea King co. here during the week.

Fred. Pelham is in the city, representing Bill Nye and A. P. Burbank, two of the cleverest humorists now before the public. They give an inimitable entertainment of lecture and recitation, and may be induced to come to New Orleans.

LAMAR C. QUINTERO.

WASHINGTON, D. C.

Varied and entertaining have been the attractions during the past week, and few previous weeks in the amusement history of the city have offered so wide a range of entertainments.

At Albaugh's Minnie Hauk's Opera co. played a special engagement under the direction of C. D. Hess with J. P. Rowe as manager. The following operas were sung in the order named: Carmen, Il Trovatore, Cavalleria Rusticana, Lohengrin, and Faust. There was a good attendance the entire week. The next attraction is the Tar and Tartar.

At the New National the programme has been equally as varied, and large audiences have nightly greeted Mr. and Mrs. Kendal in the following plays: Still Waters Run Deep, A Scrap of Paper, A White Lie, The Ironmaster, Shenandoah 9-14.

A Trip to Chinatown has crowded the Academy of Music the entire week. Rudolph Aronson's Opera co. from the New York Casino will play the double bill each night 9-14 of Cavalleria Rusticana and The Jolly Students.

Walter Lawrence, in the leading role, presented Arlen Benedict's Fabio Romani every night at the Bijou to large audiences. Max Fehrmann in Uncle Isaac 9-14.

The largest houses of the season greeted James B. Mackie in Grimes' Cellar Door at the Lyceum entire week. A. H. Simons' co. in The Patrol 9-14.

The *Post*, of this city, is printing in its Sunday edition sketches of the managers of our city theatres. Manager Eason, of the Bijou, led off week before last, and last Sunday Manager Harry C. Fisk, of Albaugh's, occupied the place of honor at the head of the *Post*'s amusement column.

On the night of the election the latest telegraphic news was read from the stage at the Bijou and the Lyceum. At the former, the returns were received by an operator in full view of the audience.

It is stated here that Grant Parish, of this city, is to manage the forthcoming engagement of R. D. MacLean and Marie Prescott in Spartacus the Gladiator, and Cleopatra, at the Union Square Theatre.

Bessie Tyree, of Washington, is to be in the cast of Daniel Frohman's Lady Bountiful.

Lillian Russell has contributed two interesting papers to the last two issues of Kate Field's *Washington*, published here. They have been read with unusual interest by both the literary and amusement-loving public of the capital. One of these papers is about her own operatic career, and the other is entitled "The Epidemic of Comic Opera."

EDWARD A. OLDHAM.

SAN FRANCISCO.

Nov. 2.

Fanny Davenport and Melbourne McDowell as Cleopatra and Mark Antony have crowded the Baldwin Theatre to its utmost capacity, and are now in their second week. A young actor of this co., Theodore Roberts, a San Franciscan, was very good as Kepthen. Rosina Vokes will open next Monday. After Miss Vokes, Thomas W. Keene.

This is the last week of A Straight Tip at the California, which will be followed by Yon Yonson.

Sindbad at the Grand is drawing crowded houses every night.

Lillian Lewis at the Bush Street Theatre in Credit Lorraine has been handicapped by a mediocre co. McKee Rankin and pretty Mabel Bert will present The Canuck at the Bush, opening next Monday evening.

Dr. Augustin Daly's comedy, Dollars and Sense, is on this week at the Alcazar. I have not seen it, but understand that Harry Mainhall is to make his first appearance as leading man of the Alcazar co.

Madame Angot and The Bat were not so successful at the Tivoli during the past week as they were on their former presentations. Der Freischütz this week, however, brings the co. up to its usual standard of excellence before the same large audiences to which they have been so long accustomed.

Cavalleria Rusticana, at the Orpheum, has not met with the success that such splendid music is entitled to. It has been no fault of Manager Walter, but simply the fickle public of San Francisco. The cast of the opera is as follows: Santuzza, Nina Bertini; Lola, Mme. Garso-Dely; Lucia, Olga Essler; Turiddu, William Foran; Alfio, Jules Mezy.

Lawrence Marston, the husband of Lillian Lewis, is quite well, but not particularly pleased with the reception extended his star.

Marcus Mayer is an illustrious noble of the Mystic Shrine, which Order has just returned from an extended Summer outing, otherwise my friend Marcus and Melbourne McDowell, who is also a Shriner, would have been attended at the Baldwin by the Islam Temple in a large body.

L. R. Stockwell has got the lease of the Powell Street Theatre for a period of five years. Thirty thousand dollars will be spent by the owners in the designs of Wood and Lovell, theatrical architects, who will entirely revise the interior. The seating capacity will be 1,400. All the latest improvements will be introduced. I presume that it will be finished in time for the opening of the Fall season of 1892, with as good a stock co. as can be gathered from the ranks of the profession in America.

Duncan B. Harrison and John L. Sullivan arrived from Australia last Thursday. Mr. Harrison is not pleased with the management of the McMahons, who represented several fine theatres under their control and in their circuit. Honest Hearts and Willing Hands will likely have a new co. and work their way Eastward.

Lotta will spend her Winter in Southern California, and Mrs. Theodore Bromley will remain in San Francisco.

Gracie Plaisted is the Agathe in Der Freischütz at the Tivoli.

Ida Frohawk is a lovely Octavia in Cleopatra.

Afra is the title of the Christmas spectacle for the Alcazar in which it is said that Ethel Brandon, Fanny Young, and Eleanor Barry will make their initial appearance in tights.

Miss Davenport's chief floral piece on the opening night was an immense floral ladder, each round containing the name of the artiste's best characters, ending at the top in Cleopatra.

Louise Pomeroy received favorable mention from the press for her playing in Credit Lorraine at the Bush.

Manager Jacob Gottlob has purchased a lovely site in Belvidere for a Summer home.

Frank Tannehill's Olympus is a feature of Cleopatra.

Barney Meyers has gone as treasurer with The President co.

Treasurer Joseph Holz may go East with a big tug-of-war party.

Arthur Dunn, Lottie Walton, and Henry Norman, of the Sindbad co., who were ill recently, have all recovered and are at their posts.

Matt. Woodward succeeds Frank Lane in The President co. Mr. Woodward had a benefit at the Powell Street Theatre, Sunday afternoon last, participated in by James T. Powers, Pete Daly, Eddie Foy, Henry Norman, John Sparks, Estelle Mortimer, Delia Stacy, Louise Essling, Ida Mulle, Lillian Lewis, Dan McCullough, and Fanny Beane.

J. D. MAXWELL.

PITTSBURG.

Augustus Pitou's stock co. opened at the Duquesne Theatre 2 to a good house, presenting A Modern Match, with Geoffrey Middleton, Gentleman, underlined for last half of week. The co. is remarkably strong, and the success which has attended Mr. Pitou's expensive venture here will certainly warrant him in maintaining the high standard of excellence he has chosen, for seldom have theatregoers the opportunity of seeing so thorough and capable an organization on the road. The Bostonians 9-14.

Boys and Girls at the Alvin Theatre opened 2 to the capacity of the house, and did an immense business all week. Barry and Fay in McKenna's Flirtation 9-14.

Hanlon's Superba at the Grand Opera House did a fair business 2-7. J. K. Emmet 9-14.

At the Bijou Theatre After Dark was presented 2 to S. R. O. The fistic feature of the performance between "Jim" Corbett and "Jim" Daly was highly relished by the short-hair fraternity, and the principals were received accordingly. The co. is of sufficient strength to play the ring exponents to good business wherever the manly art is appreciated. Bartley Campbell's White Slave 9-14.

Whallen and Martell's Vaudevilles presented a good bill at Harry Williams' Academy of Music 2, and as usual Manager Williams hadn't room to hold the crowd. The Rose Hill Burlesque co. 9-14.

At Harris' Theatre Joseph J. Sullivan in The Black Thorn opened 2 to a large house. Fabio Romani 9-14.

Manager Charles L. Davis, of the Alvin Theatre, will permit no vulgarity masquerading as alleged funny business to enter into the performance of farce-comedy cos. on his stage, as the Boys and Girls co. realized on their opening night. Mr. Davis applied the pruning knife with vigor, and the objectionable matter was cut out.

John W. McKinney is here wreathed in smiles over the prospect of turning people away from the Bijou Theatre when Wang makes his appearance.

The Royal Midgets went from here to Chicago on advanced money, and so poor has been their business that the Barriston Family, the Adams Sisters and Major Potter left the co. here on account of the non-payment of back salaries.

The rumor was current the early part of this week that Manager E. D. Wilt, of the Grand Opera House, had sold his lease to Manager Gus Hartz, of Cleveland. Mr. Wilt emphatically denies that such is the case, and cites the fact that even were he desirous of so doing the power is not vested in himself, but in the Board of Directors. It is claimed that the Grand is doing a good business, and that Mr. Wilt will continue to guide the managerial reins until the expiration of his present lease.

L. R. Price, advance agent of the Emma Juch Opera co., was arrested here last week and taken back to Baltimore to explain the difference between *meum* and *tuum* that seemed to exist in regard to a bicycle.

Minnie Hauk was presented by the Austrian Consul, Mr. Max Schamberg, and several other friends, with a handsome floral design emblematic of Pittsburg, attached to which were six souvenir spoons and a silver ink-stand in the shape of a swan, on the occasion of her engagement here last season.

George C. Jenks, who has done so much to entertain the Pittsburg public with superior attractions, has assumed the management of the Auditorium, a large building opposite the Duquesne Theatre. The lease is held by Manager Harry Williams, of

the Academy of Music. The seating capacity is about [illegible] with a stage fifty feet deep. The Austrian Juvenile Band, forty pieces, will open the house 14, to be followed by Gilmore's Band Dec. [illegible].

James M. Ward has succeeded Harry Meredith in the part of Old Tom in After Dark, and will remain with the co. the rest of the season.

During the performance of A Modern Match at the Buckingham Theatre on Wednesday afternoon, Nelson Wheatcroft, who plays the role of the injured husband, in the excitement of the scene where he finds his wife in the arms of her lover, unintentionally threw Minnie Seligman with such force as to almost render her unconscious. She struck on the leg of a sofa, causing a big lump to form on the back of her head. An apology was tendered by Mr. Wheatcroft immediately after the curtain fell, which Miss Seligman accepted, and the cordial relations existing between the leading members of the co. was thus in no wise impaired.

EDWARD J. DONNELLY.

LOUISVILLE.

The concert of Vladimir de Pachman was liberally attended by the select circle of music-lovers of this city. Macaulev's was closed after the event until 2, when Two Old Cronies opened to a large house. The Old, Old Story fills out the week, with Daniel Sable, a former Louisvillian, in the cast. Gus Williams next.

Bobby Gaylor was a success at the Temple in Sport McAllister. Dockstader's Minstrels will open for three nights 2. Fanny Rice will follow in A Jolly Surprise to assured large business.

The Boy Tramp, with new and sensational features, is doing well at the Bijou. The soubrette of the co. is the bride of Augustin Neuville, the star. She is a daughter of Milt G. Barlow. They were married just previous to the engagement here.

The Wilbur Opera co., always a welcome visitor here, is the attraction at Harris'. Falka and Fanchette divide the week. Dorothy Morton, a newcomer in the co., made an immediate hit. The engagement continues another week.

Kennedy's King Laugh-Makers at the New Buck is doing fine business and pleasing the large audiences. Sam T. Jack's Creoles next.

Notwithstanding rumors of trouble in the Juch co., there is every indication that the engagement at the Auditorium will be highly successful. Messrs. Quilp and Camp will insist upon having the operas given as advertised, and the Louisville public has confidence in them. Cavalleria Rusticana, Trovatore, and Tannhäuser will be the bill.

It is said Walter Mathews is winning genuine praise from the critics for his work in support of Keene.

The Louisville Lodge of Elks is incorporated.

The rumored marriage of Lotta to Douglas Shirley, of this city, caused quite a ripple of interest in this community. The gentleman is young, wealthy, cultured, and eccentric. He occupies a peculiar position in prosaic Louisville. His æsthetic ideas concerning architecture, and departure from the conventional in social matters, have brought him no little ridicule and many invitations. He has entertained Lotta several times at his beautiful home, and during the past Summer was her guest at "Athol's Tryst." Both the interested parties deny that they are married, but there are those who say "it is only a question of time."

CHARLES D. CLARKE.

DETROIT.

A large audience, who had paid from three dollars to one dollar for the privilege, sat through the performance of Jeanne d'Arc, as presented by Sarah Bernhardt and her French co., at the Detroit Opera House Oct. 26. A large majority of the audience tried to look as if they understood everything going on, but, if they were honest, could not but admit it was very tiresome; and not many were at all sorry when the curtain was rung down at the close of the play. Sarah Bernhardt is, without doubt, a great actress, but it is beyond her power or that of any woman, especially if handicapped by speaking a foreign language, to raise much enthusiasm in a play like Jeanne d'Arc, as presented by her; and it is to be hoped if she should again visit us it will be in some other play than this.

The Duff Opera co. returned to this city 29 to fill the balance of the week at the Detroit Opera House, and gave Paola to large and enthusiastic audiences every evening. The opera is full of good musical numbers, interspersed with pure comedy. Helen Bertram, Bettina Gerard, Richard Carrol, W. H. Clark, J. C. Fay, J. J. Raffael, and H. Stanley gave a very praiseworthy performance. The work of the chorus is also entitled to special mention.

Eight Bells, which had been thoroughly worked up in advance, opened 1 at the Detroit Opera House to a large audience. The performance is something of a novelty to Detroiters, and the specialties were all received with applause. Rhea 9-14.

Minstrelsy of "Ye Olden Time" was resurrected at the Lyceum Theatre 1 by the old time favorite Billy Emerson. The performance is a novel one to the present generation. The co. includes many clever people whose different acts were all received with more or less enthusiasm. Of course the inimitable Billy Emerson kept the audience in an uproar whenever he was on the stage. Harry Kennedy's ventriloquial act was also well received. Miss Eastlake in Clito 5-7. Evans and Hoey 9-11.

Katie Emmett in the Waifs of New York is turning people away at Whitney's Opera House this week, and in consequence, Manager Garwood wears his usual broad smile. Miss Emmett has always deservedly been a favorite with the patrons of this house, and her co. this year gives her strong support. Master and Man 9-14.

The Griswold Street Theatre is dark this week. Emile Zola's Parisian Beauties 9-14.

FREDERICK K. STEARNS.

KANSAS CITY.

Sol Smith Russell in his new play, Peaceful Valley, drew audiences that filled the Coates Opera House to overflowing 2-4. The play was a genuine success, and serves to bring out the best work Mr. Russell has ever done. Messrs. Byron and Brandt and Misses Belmont and Radcliffe and others furnish excellent support. Rose Coghlan 5-7; The Still Alarm 9-14.

The Grand continued its prosperous business 1-3, when The Southerner received its first production. The play is by Charles Nevins, and is strong and attractive. Its motive is a pretty child, abducted in the North and sold into slavery, and afterward bought in, unknowingly, by its parents, who had meantime moved South. The central figure is a kindly and big-hearted, but ignorant, old Southern gentleman, and this part is admirably acted by the author. The whole piece abounds with sentiment, and pathos and merriment are happily blended. Two children cleverly interpret important characters. W. M. Moss, formerly treasurer of the Warder Grand, is treasurer, and O. P. Sisson manager of the co. The Dazzler 4-7; U and I 8-14.

Primrose and West's Minstrels drew fairly at the Gillis 1-2. The setting and music of the first part were the best features, though all the other acts seemed to please the audiences. Aunt Bridget's Baby 8-14.

An American Boy drew well at the Ninth Street Theatre 1-7. The co. succeeded in fairly pleasing. Ivy Leaf 8-14.

The Superintendent of Buildings has just made a thorough examination of the theatres, and reports them all in proper condition and filling all the requirements of construction except a few minor details in one or two, which are being remedied.

FRANK B. WILCOX.

DENVER.

At the Broadway Rosina Vokes did a large business week ending Oct. 31. Still Alarm opened 2 to a good house. Week of 9 Mattie Vickers, followed by Fanny Davenport.

Gilmore's Band crowded the People's at every concert. The stock co. is now presenting The Two Orphans, and will finish the week with The Corsican Brothers.

The week ending Oct. 31 was an active one at the Tabor, where Nat Goodwin appeared in The Nominee. The Hustler opened 2 to a good house. Week of 9 Primrose and West's Minstrels, followed by Sindbad.

Effie Ellsler will dress a doll as Egypt for the show.

The handsomest woman who has appeared on a Denver stage in many a day is Eleanor Lane. Her gowns, too, were as handsome as herself. Miss Lane was seen to the best advantage in A Double Lesson, which the Vokes co. played.

C. P. Butler will look after the front part of the People's hereafter, while Mr. Clement will give his attention entirely to the stage. The latter found the whole charge of things too much for him.

W. P. PEABODY.

CHICAGO.

Sanger's co. in Mr. Potter of Texas drew excellent houses at the Columbia. Same 8-15.

The Royal Midgets, or Gulliver and the Lilliputians is not as attractive as was expected at the Opera House. Harry de Lorme as Gulliver is good. Little Chip also creates some amusement. A Jolly Surprise 8-15.

E. S. Willard continues to draw large audiences in The Middleman at Hooley's. His success has been phenomenal. For the last week Judah is to be played.

John T. Kelly in the farce, U and I, found favor at the Grand Opera House. Business was excellent. Hoyt's Hole in the Ground 8-15.

Carmencita proved to be the only thing in the Koster and Bial troupe worthy of notice, and her dancing was liberally applauded by crowds at McVicker's. The Country Circus, which is heralded as one of the hits of the season, 8-15.

Charles A. Gardner in Captain Karl, a new German dialect play, proved a success at the Haymarket, and business was excellent. Robert Mantell in Monbars and a new drama 8-15.

The Burglar, a very pretty play evolved from a one-act piece of former seasons, had a prosperous week at Jacobs' Academy. A Pair of Jacks 8-15.

McKenna's Flirtation, in which William Barry is an amusing Irishman, had a good week at the Alhambra. Birds of a Feather 8-15.

Pair of Jacks, in which Patrice and a good co. of farceurs appear, met with a rousing reception at Havlin's. The Stowaway 8-15.

The Vaidis Burlesque co., a capital vaudeville troupe of exceptional merit, drew crowds to the People's. A new Irish comedy entitled Myles Fa-lh, 8-15.

A Knotty Affair, a new comedy of unusual merit, drew large crowds to the Windsor. Jed Prouty 8-15.

The Paris Gaiety co. did a fine business at the Criterion. Ole Olesen 8-15.

The season's entertainment has developed several new features in amusement ventures and the music-halls are becoming numerous. Music and specialty artists make up the programme.

Dear Irish Boy, a sensational play of Colleen Bawn style, drew large crowds to Jacobs' Clark Street Theatre. World Against Her 8-15.

W. L. COSSAR.

BALTIMORE.

Margaret Mather's presentation of Joan of Arc at the Lyceum 2-7 met with popular approval. The attendance was good, and the audiences appreciative. As the heroine, Miss Mather was earnest and forceful, and was seen to better advantage than in anything she has done here. The support of Otis Skinner and the co. was all that could be desired. Nance Oldfield and The Love Chase were given 7. Minnie Hauk Opera co. in repertoire, including Cavalleria Rusticana, 9-14.

At Harris' Academy of Music Frederick Paulding in The Struggle of Life closed a week of big business 7. The play was one of the finest scenic displays ever seen here. The star was adequate to all the demands of the hero, and the co., too, was thoroughly competent. Joseph Haworth opens in St. Marc the Soldier of Fortune, 9.

All the Comforts of Home, as given at Ford's Opera House 2-7, was the same enjoyable, finished performance as that presented at this house last season by Manager Frohman's excellent co., and with but one or two exceptions, the co. is the same. The house was well filled all the week. Jane 9-14.

Henshaw and Ten Broeck had a laughing success at Holliday Street Theatre week ending 7. The audiences laughed, and there was an air of smiling content around the box-office. The Danger Signal 9-14.

The Tillotson Opera co. appeared at the Howard Auditorium 2-7 in A Night in Venice to fair attendance. The performance calls for no special mention, being nothing above the average. Latest Fad 9-14.

At the Monumental Theatre the Rentz Santley Burlesque co. played a return engagement 2-7 to the usual succession of packed houses. Whalen and Martell's Specialty co. 9-14.

Our Railroad Men proved a good drawing card at the Front Street Theatre 2-7. Irish Luck 9-14.

HARRY P. GALLAGHER, M. D.

ST. LOUIS.

Robert Mantell appeared at the Olympic Theatre during the week ending 7, in a repertoire that included The Corsican Brothers, Hamlet, Monbars, The Louisianian and A Lesson in Acting. The audiences grew larger each succeeding night, and he gave a strong presentation of each play, and is supported by a capable co. William H. Crane in The Senator 8-14.

A Midnight Bell pleased good houses at the Grand Opera House during the week. Nat C. Goodwin 8-14.

The Hagan was opened with due ceremonies befitting the occasion 2 with the Duff Opera co. in The Queen's Mate as the attraction. Helen Bertram, the prima donna, is a pretty woman with a voice of great sweetness. She sang "Dear Heart" (interpolated) and a gladiatorial song in such a manner that she won encores nightly. Strong co. and fine chorus. The co. play a two weeks' engagement, the opera for the second week being Paola.

Aunt Bridget's Baby was given at Pope's Theatre week of 2-7. It did a good business during the week, with a packed house on its opening afternoon and evening performances. Charles Gardner in Catain Karl 8-14.

P. F. Baker played to good business during the week at Havlin's Theatre. Gus Hill 8-14.

The Parisian Folly co., comprising a number of very clever people both in the burlesque and vaudeville line, played to good business at the Standard Theatre 1-7. Hyde's Big Specialty 8-14.

BROOKLYN.

The Lyceum Theatre co. played the last engagement of their Summer season at the Brooklyn Park Theatre week ending 7. The Wife, Old Heads and Young Hearts and The Charity Ball were presented and the acting of each member of the co. was up to the high standard of the organization. Men and Women 9-14, with Charles Frohman's stock co. in their original parts. George Thatcher's Minstrels in their musical farce Tuxedo 16-21.

James O'Neil in Monte Cristo drew well at the Grand Opera House Election week. Mr. O'Neil is a favorite in this city. My Jack 9-14.

The Limited Mail with scenic accessories and added attractions, played to excellent business at Holmes' Star Theatre week ending 7. Agnes Herndon in La Belle Marie 9-14.

Messrs. Hyde and Behman continue to offer the patrons of their house a strong bill of vaudeville attractions each week.

K. M.

JERSEY CITY.

At the Academy of Music 2-7 Shenandoah was presented by substantially the same cast seen here last season, and was marked by the same attention to stage effects. The co. is one of the best on the road, and the performance altogether excellent. Francis Carlyle, Joseph Adelman, and Henry Herman are all well fitted to their parts. Lilla Vane as Grace Ellingham is spirited and attractive, and Josephine Hall as Jennie Buckthorn is pretty and piquant. Business good. Blue Jeans 9-14.

The Opera House also offered a war play in A Pair Rebel 2-7. While not so strong as some other plays with incidents founded on the Rebellion, still the story is good and is told in an interesting way. The co. is generally acceptable, and the stage settings realistic. The most artistic work is done by Leslie Tillson in the character of Margaretta Wythe. Edward R. Mawson as Col. Ezra Mason, and Belle Bucklin as Joan Fitzhugh, were received by the audience with strong marks of approval. A pleasing feature was the singing of the male quartette. Business good. Oliver Byron 9-14.

W. C. F.

☞ Charles H. Wright, A. Lincoln, W. McIlwraith, F. W. Monahan, Will Hooper, E. Hamilton and C. F. Seidle are artists whose productions will grace the pages of the CHRISTMAS MIRROR.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Barlow Brothers' Minstrels Oct. 28; good house. Unsatisfactory performance. Uncle Hiram 30 to a $120 house. Troia Griswold sang herself into favor and received several encores. Some of the best specialties were omitted.

NEW DECATUR.—ECHOLS' OPERA HOUSE: Barlow Brothers' Minstrels gave a very clever performance to fair business Oct. 27. Patti Rosa 4.

MOBILE.—THEATRE: The Spider and Fly Oct. 29; fair house. The Sea King 30, 31; average business. Effie Ellsler in Hazel Kirke 3, 4; large advance sale.

MONTGOMERY.—OPERA HOUSE: The Spider and Fly was presented to a large audience Oct. 27. ——THEATRE: W. J. Gilmore's Comic Opera co gave The Sea King to a crowded house 29. Effie Ellsler in Hazel Kirke, supported by a strong co., to large audiences 30 and matinee 31. On the evening of 31 a complimentary benefit was tendered by Effie Ellsler and Manager G. F. McDonald, of the Opera House and Theatre, to Loula Porter, a member of the co. and a Montgomery girl. The beneficiare was greeted by a host of her friends, who, in common with every citizen of Montgomery and the State, are proud of her and the rapid advancement she has made in her profession. Miss Ellsler presented Miss Manning before a select and well-pleased audience. ——ITEMS: Charlotte Thompson and her husband, Loraine Rogers, witnessed the performance of Hazel Kirke and enjoyed it very much. They are spending a few days in our city looking after Miss Thompson's plantation located near this place.—Will. C. Elsler said that Hazel Kirke was doing a splendid business, and that Miss Ellsler had intended producing two new plays, but would have to postpone them until the close of the present season as Hazel Kirke was doing such excellent business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Effie Ellsler in Hazel Kirke Oct. 26 to good business. The star presented Miss Manning 7 to fair business. A reception in honor of Loula Porter, who is an Alabama girl, was given by the Kemas Club after the performance 27. Miss Porter has a great many friends who will always wish her success. Alabama 28, 29 to S. R. O. houses both nights. The co. contemplated visiting Talladega, the little village where the scenes of Alabama are laid, but was prevented by some accident. The co. was presented with a beautiful floral tribute from Manager Frank P. O'Brien, representing the old *Alabama* gun-boat. Col. Talleferro made the presentation in a very elegant manner at the close of the second act. Frank Bangs replied for the co. in a very appropriate manner. The house was deafening with applause while the orchestra played "Dixie" and "Long Live Alabama." Clemenceau Case 30, 31 to fair business. The Fat Men's Club 2, 3; fair houses.

EUFAULA.—MORRIS OPERA HOUSE: Cleveland's Eiffel Tower Minstrels Oct. 22; S. R. O. Performance not up to expectations. Fast Mail 27; fair house, deserved big business. The specialties, realisms, and scenery were excellent. Co. first-class in every respect. Katie Putnam 21; Clemenceau Case 2.——ITEMS: Manager Morris now owns and controls the Morris Opera House and he has made many improvements since it passed into his hands. The improvements are still going on and when compelled he can boast of the prettiest and coolest theatre on the Southern circuit. He has enlarged and increased the number of dressing rooms, put in the latest style of folding-chairs, and is having painted, by Sosman and Landis, of Chicago, a lot of scenery and as handsome a drop-curtain as can be found anywhere. Mr. Morris is giving us first-class attractions and the people's appreciation is shown by liberal patronage. The E. B. Young Orchestra, composed mostly of our society young men, has been engaged to furnish the music for the Opera House this season, and I doubt if there is a better orchestra in the State.—M. M. Brannan, formerly business manager for Katie Putnam, but now editing the *Daily Times*, of this place, is exerting himself, through his paper, to build up a big business for that deserving little woman; and if signs amount to anything, her engagement here will be nothing short of an ovation.—Robert Brannon, one of our amateurs, has signed to go with The Spider and Fly comb. early in January.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE: The Private Secretary Oct. 30; not a large but very well pleased audience.

FORT SMITH.—GRAND OPERA HOUSE: W. A. Brady's Clemenceau Case was well performed Oct. 26 to a good house, in which the gentler sex were conspicuously absent. The manager of this co. reports good business throughout the South. Vernona Jarbeau 3; Rose Coghlan 7, Sol Smith Russell 11.

HOT SPRINGS.—OPERA HOUSE: Jim the Westerner attracted only a small audience Oct. 28. Joseph S. Gibbs in the title role was effective, and support good. The new Private Secretary to large receipts 29, and was a signal success. William Fairbanks as Rev. Robert Spaulding, H. Rees Davies as Cattermole, and Edwin Travers as Douglas Cattermole sustained their several parts admirably.

HELENA.—GRAND OPERA HOUSE: Jennie Holman Oct. 28 29 to good business. Edwin Arden in Night and Morning; a fair audience, and deserved better patronage. Spider and Fly 7.

LITTLE ROCK.—CAPITAL THEATRE: Private Secretary matinee and evening to a good house Oct. 31. Reeves' English Opera Bouffe co. in burlesque of Faust 2; good house.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Treasurer Mansfield reports a good sale for Dr. Bill 2-4; Fanny Davenport 9-11. ——ITEMS: Ben. Ward, erstwhile owner and manager of the Pasadena Opera House, was married last week to a Kansas City heiress.—Manager Lehman is back from an extended trip to San Francisco.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: The Hustler Oct. 28; large and appreciative audience.

COLORADO SPRINGS.—OPERA HOUSE: Cosgrove and Grant's Comedians, led by Kate Castleton, presented The Dazzler to good business Oct. 27. The Hustler to light business 30. The specialties were all good and well received.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Stuart Robson's Henrietta packed the house Oct. 29 at advanced prices. Annie Ward Tiffany with The Step-Daughter kept large audiences amused 30, 31. Elaborate scenery was introduced. The Last Word, with the beautiful and accomplished Ffolliott Paget featured, captivated good-sized houses 2, 3. The story of the play was exceedingly interesting; the co. all that could be desired. Clara Morris, who has not played here in over ten years, drew a large and representative audience 4. She did strong work in Sardou's Odette. The support was excellent, including J. W. Colville in the leading role. Niobe 5; Lizzie Evans 9, 10. ——ITEMS: Next season Bulls and Bears, a play written by Bartley Campbell and produced fifteen years ago at San Francisco, with W. H. Crane, James O'Neill, and E. J. Buckley in the cast, will be sent out with a strong cast. It will first be seen in Brooklyn. Robert Campbell and James B. Radcliffe, of Harrigan's, will produce it.—John D. Leffingwell, of this city, late with Darlington's Widows, stopped off to shake hands with old friends last week. He is now doing press work for Modieska.—C. A. Burt, acting manager for Lizzie Evans, is doing good work ahead of his star.—Hattie Marshall, once with Corinne, The Rag Baby, *et al.*, has taken to song writing with most favorable results. George Thatcher is singing "Always the Same Old Thing" with great success, written by her, as also "What Do You Think?" and "Just a Little Girl," sung by Lottie Gilson.

BRIDGEPORT.—GRAND OPERA HOUSE: J. S. Murphy presented his new play, Bouchal Bawn, to very light houses and dissatisfied audiences Oct. 30, 31. Clara Morris in Odette to a large and thoroughly pleased audience 2.——BUNNELL'S THEATRE: The City Directory to large attendance 29. The dancing of Amelia Glover was the principal feature of the performance. Harry Kernell's Vaudeville co. opened 2 for three days to good business.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Charles Frohman's co. in Men and Women to large and delighted audiences Oct. 29, 31. Clara Morris in Sardou's Odette to a good-sized house 3. Audience well pleased. Ffolliott Paget in Dr. Daly's Last Word to a good-sized and well-pleased house 4. Star and co. excellent.——HYPERION THEATRE: Jefferson and Florence in The Rivals to a packed house 28. City Directory, with Amelia Glover and Dan Daly, met with a good reception 2. Boston Symphony Orchestra, under the leadership of Arthur Nikisch and Mme. Nordica, gave a good concert to a good-sized house 2. Abbott and Teal's Comedy co. in Niobe to a good house 4.——GRAND OPERA HOUSE: Fairies' Well 29, 31; good business. French Folly co. gave a very good variety entertainment 2-4. Harry Kernell 5-7.——ITEM: Manager Keys and Stage Manager Blakeslee, of Proctor's appeared in Love Under Difficulties at a farmess at the Armory 2.

NORWICH.—BROADWAY THEATRE: Clara Morris played Odette to a large house 6. This was Miss Morris' first appearance in Norwich, and she certainly must have been pleased with her reception, which was cordial in the extreme.

THOMASTON.—OPERA HOUSE: The Dumary Comedy co. 9-11.

WINSTED.—OPERA HOUSE: Boston Symphony Orchestral Club Oct. 28; full house. J. S. Murphy in Bouchal Bawn 3; small audience.

WILLIMANTIC.—LOOMER OPERA HOUSE: Hands Across the Sea 3; pleased a good sized audience.

NEW LONDON.—LYCEUM THEATRE: Niobe 2; good-sized and well-pleased audience.

MYSTIC.—OPERA HOUSE: Niobe 2, S. R. O. Fine performance.

WATERBURY.—JACQUES' OPERA HOUSE: J. S. Murphy in Bouchal Bawn Oct. 29 to very poor business. Annie Ward Tiffany as Peggy Logan in The Step-Daughter 2. The co. is a strong one, and the scenery excellent.

MERIDEN.—DELEVAN OPERA HOUSE: The Midnight Alarm to good business Oct. 29. Leland Powers to a big house 30. Kit the Arkansas Traveler to a fair sized and appreciative audience 31. Co. fine. Sam T. Jack's Creole co. to very fair business 4; excellent performance. Kindergarden 5; small house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Charles T. Ellis to fairly good business Oct. 26-28. The Gossoon closed a two nights' engagement 31 to fair business. The Sea Queen 4, 5; good sized audiences.——ACADEMY: The City Club Specialty co. to light houses 2-4. Peck and Fursman's Daniel Boone to medium business 5-7.

FLORIDA.

PENSACOLA.—OPERA HOUSE: Spider and Fly Oct. 28; good house. Effie Ellsler in Hazel Kirke 2.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE: Conried Opera co. Oct. 26, 27 in Poor Jonathan and Gypsy Baron to good business. Katie Putnam 28, 29, as usual, delighted very large audiences. Alabama was presented in Atlanta for the first time 30, 31 to probably the best receipts of the season. The play was well received.——EDGEWOOD AVENUE THEATRE: Richard and Pringle's Minstrels 26-28. The co. was composed entirely of negroes.

ALBANY.—WILLINGHAM'S OPERA HOUSE: Lincoln J. Carter's Fast Mail Oct. 29; very light business. King and Franklin's Circus in opposition. Katie Putnam 10.

COLUMBUS.—SPRINGER OPERA HOUSE: Katie Putnam Oct. 30 matinee and night, to good business.——ITEM: The Irish Corporal was booked to appear here 21, and The Paymaster is booked for 5, but neither co. have been heard from.

ATHENS.—NEW OPERA HOUSE: Aaron Woodhull in Uncle Ephraim 2 pleased a large audience.

AMERICUS.—GLOVER'S OPERA HOUSE: Fast Mail was presented Oct. 28; moderate business. Circus in opposition. Richard and Pringle Georgia Minstrels (colored) 31 to a top-heavy house; satisfactory performance.

MACON.—ACADEMY OF MUSIC: Cleveland's Minstrels to excellent business Oct. 27, 28, and matinee. The County Fair 30 to S. R. O. Alexander Salvini 2, 3 to large and cultured audiences.

SAVANNAH.—THEATRE: County Fair pleased large audiences Oct. 28, 29. Alexander Salvini 30, 31; large and fashionable audiences. Conried's Opera co. 2-4; fair business. Circus and election in opposition.

ILLINOIS.

JACKSONVILLE.—ODEON HALL: Russell's Comedians in City Directory Oct. 29; full house.

STREATOR.—PLUMB OPERA HOUSE: W. H. Powers co. Oct. 28 in The Ivy Leaf to the capacity of the house.

ELGIN.—DU BOIS OPERA HOUSE: Julia Marlowe Oct. 29 in double bill, Rogues and Vagabonds and Pygmalion and Galatea to an elite audience. A Bunch of Keys co. 3; fair business.

ROCK ISLAND.—HARPER'S THEATRE: Kate Claxton in The Two Orphans Oct. 24; fair business. Thomas Murray in Our Irish Visitors 26; large audience. A. W. Fremont's 777 2-3; crowded house.——ITEM: Mr. Montrose has secured Shillinger's Orchestra, and theatregoers now have an opportunity to hear some fine music.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: A Pair of Jacks Oct. 27; fair sized audience. A top-heavy house saw The Ivy Leaf 2. Robert Mantell in The Corsican Brothers 31. Hallowe'en seemed to keep a large audience from attending, but those present enjoyed a dramatic treat.

PEORIA.—THE GRAND: Robert Mantell Oct. 30, every seat sold. Lost in New York 31; fair house. Reilly in The Broom Maker 4; O'Dowd's Neighbors 5; fair house.——ITEM: Manager Flaherty says that Russell's City Directory that was here lately was the poorest co. he has had in his house this season. When he booked it he thought it was to be the original co., but a third-rate co. was sent here.

OTTAWA.—SHERWOOD'S OPERA HOUSE: A Pair of Jacks delighted a crowded house Oct. 28. Ole Olson 3; to one of the largest houses of the season. Performance very satisfactory. Cruikeen Lawn 5; Pearl of Pekin 8.

ROCKFORD.—OPERA HOUSE: The Old Homestead Oct. 28; A Pair of Jacks 30; Ole Olson 2. Fair business ruled for all of these attractions.

DECATUR.—GRAND OPERA HOUSE: Russell's Comedians in The City Directory Oct. 29; fair business.

BLOOMINGTON.—NEW GRAND: Russell's Private Secretary Oct. 28; fair house. Robert Mantell in The Corsican Brothers 30; big business. George Monroe in Aunt Bridget's Baby 31; excellent entertainment. Hyde's Vaudeville 4, Pearl of Pekin 5, O'Dowd's Neighbors 6.——DUDLEY THEATRE: Parisian Folly and Burlesque co. 30, 31; top-heavy houses. James Reilly in The Broom-Maker 6.

ALTON.—TEMPLE THEATRE: The Irish Corporal Oct. 29; good business. P. F. Baker in The Emigrant fills the house 31. The Chicago Orchestra under Theodore Thomas 4. Every seat in the house sold. Hyde's Big Vaudeville co. 7.

QUINCY.—OPERA HOUSE: Irish Visitors, with the ever popular Mr. Murray as the star, appeared to a large house Oct. 31. All were well pleased.

DANVILLE.—GRAND OPERA HOUSE: Ole Olson co. Oct. 28; light business. Florence Bindley in Pay Train 29; S. R. O. Hyde's Vaudeville co. 3; pleased everybody.

GALESBURG.—NEW AUDITORIUM: The Pearl of Pekin 2; large attendance, all well pleased. O'Dowd's Neighbors 4; good business.——OPERA HOUSE: Sutton's U. T. C. co. 12.

MOLINE.—WAGNER OPERA HOUSE: The Broom-Maker 2; good business.

STREATOR.—PLUMB OPERA HOUSE: Ole Olson 4 proved strong enough to turn people away. Audience much pleased.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Fanny Rice in A Jolly Surprise 2-4 to splendid houses and [illegible] so. There is really some

thing of a plot in this farce-comedy, and as the specialties and music were far above the average, recalls were numerous, and the audiences were generous in their appreciation, and especially were the efforts of Miss Rice and Charles A. Bradshaw well received. City Directory 5-7. A Midnight Bell 9-11. ——ENGLISH'S OPERA HOUSE: Emma Juch Opera co. crowded this theatre at advanced prices 28, 30. That new operatic sensation, Cavalleria Rusticana, preceded by the garden scene from Faust, and Wagner's Tannhauser, were rendered in almost faultless style. Emma Juch was the recipient of flowers in great profusion, and enthusiastic recalls at the hands of the most intelligent, fashionable, and critical audience of the season thus far. Too much praise cannot be bestowed on Mons. Guille, who, though small in stature, is endowed with a superb voice. The old favorites, Miss MacNichol, Franz Vetta, Miss Fabris, and Mr. Mertens were welcomed by their many admirers. Devil's Auction 9-11; Carmencita 12-14. ——PARK THEATRE: Frank I. Frayne, Jr., in The Boy Ranger is playing to good business at the Park with his trained ponies and dogs and other accessories necessary to depict life on the plains. Peck's Bad Boy 9-14; The Bow Tramp 16-21. ——GOSSIP: Miss Margaret Reid received an ovation at Tomlinson Hall, where she sang in concert for the Flower Mission." Miss Reid is studying for Opera Comique, at Paris, under the foremost masters, and is at present visiting relatives here. All Hoosierdom is proud of this beautiful and talented young woman, and a brilliant future is predicted for her on the lyric stage.—Hilda Thomas has been under her physician's care at her home here, but is rapidly improving.—Messrs. Wright and Dasher, advance agents, were noticeable in theatrical circles the past few days.—Daisy Lemon made a great hit in an operetta entitled Penelope at the Flower Mission Fair. Her excellent voice, coupled with a fine stage presence and histrionic talent of no mean pretensions, made her a great favorite instantly.—Emma Juch's co. were delayed at this place a few hours by the turning up of an old claim against her and Manager Locke, but arrived at Evansville in time for performance. It was rumored that Sig. Bertignani left the co. here to go to London, England.—Your correspondent notes, with great pleasure, the interest already manifested here in the annual issue of the Christmas Number of THE MIRROR.

FORT WAYNE.—MASONIC TEMPLE: Evangeline Oct. 26; fair house. Robert Mantell in Monbars 27; big house and thoroughly artistic performance. Shenandoah 28; small audience. U and I 30; good house. Charles A. Gardner had an average house 2 to see Captain Karl.——ITEM: Mr. and Mrs. Benjamin Miles, of the Evangeline co., were the guests of their old friends, Mr. and Mrs. Frank J. Gruber, while in our city. Mrs. Miles is Sadie Stephens, the Gabriel of the co.

ELWOOD.—OPERA HOUSE: Augustus Neuville in The New Boy Tramp packed the house to the doors Oct. 29. The orchestra was compelled to play on the stage. Performance satisfactory.

LAFAYETTE.—GRAND OPERA HOUSE: Robert Mantell 11, Monbars Oct. 28 to a large and highly pleased audience. Ole Olson 30 to fine business. Rentfrow's Jolly Pathfinders opened a week's engagement 2 to good business. McCarthy's Mishaps 5.

COLUMBUS.—CRUMP'S THEATRE: Fast Mail Oct. 24; crowded house. Uncle's Darling 29; fair house; Irish Visitors 4; Pearl of Pekin 5.

WASHINGTON.—OPERA HOUSE: The Pay Train Oct. 27; good business, and a better pleased audience never left the house.

LEBANON.—GRAND OPERA HOUSE: N. S. Wood in Orphans of New York Oct. 22; fair business. Kennedy's King Laugh-Makers 28; poor business.

CONNERSVILLE.—ANDRES THEATRE: May Davenport's co. entertained an audience composed entirely of the sterner sex Oct. 23. Hettie Bernard-Chase in Uncle's Darling gave a fair entertainment to a crowded house 27. Frank I. Frayne in The Boy Ranger pleased a fair house 30. This co. is good and deserved better patronage.

KARION.—SWEETSER OPERA HOUSE: Rentfrow's Pathfinders did not do as well as they deserved week closing Oct. 31. Henry Burlesque co. 4 crowded the house and presented an enjoyable entertainment.

PERU.—EMRICK'S OPERA HOUSE: U and I Oct. 28; packed house. Hand of Fate 4.

RICHMOND.—PHILLIPS' OPERA HOUSE: Two Old Cronies Oct. 30; fair business. Robert Downing in The Gladiator 31; good business.——GRAND OPERA HOUSE: Hyde's Specialty co. to a crowded house 2.

FRANKFORT.—COULTER'S OPERA HOUSE: Ole Olson pleased everyone in the crowded house Oct. 29. Florence Bindley in The Pay Train 2; another crowded house. 772, 7.

NEW ALBANY.—OPERA HOUSE: Dan McGinty's Troubles co. gave a fair performance to a packed house Oct. 27. James R. Fields was clever as Jack Potts. National Flower 4-7. Dockstader's Minstrels 11. Private Secretary 18.——ITEMS: F. L. Mahara, manager of McGinty's Troubles, has a large circle of friends in this city. Harry Clapham, Jr., business manager of Dockstader's Minstrels, is here, booming his show.—Messrs. Shipman and Ellis (Ratcliff Brothers) are visiting relatives here.

ANDERSON.—DOXEY OPERA HOUSE: Robert Downing in The Gladiator Oct. 30 to the largest house on record here.

SOUTH BEND.—GOOD'S OPERA HOUSE: A Cold Day Oct. 31; S. R. O. The Riley Dramatic co. 2-4 to good business.——OLIVER OPERA HOUSE: Evangeline 7.

IOWA.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: Sol Smith Russell in Peaceful Valley to big business Oct. 26. The Still Alarm drew a large house 27.

KEOKUK.—OPERA HOUSE: The Ivy Leaf had a good house Oct. 31, notwithstanding several political meetings. The house will be closed next week, thoroughly renovated, and supplied with new scenery.

DUBUQUE.—THE GRAND: The Old Homestead Oct. 29, 30; large audiences. Rose Coghlan 2 in Dorothy's Dilemma; medium-sized audience. Birds of a Feather 4. The Stowaway 5; Cruiskeen Lawn 6.

OTTUMWA.—GRAND OPERA HOUSE: Birds of a Feather to good business Oct. 29. James Reilly in The Broommaker 31.

BOONE.—PHIPPS' OPERA HOUSE: Andrew's Opera co. in Fra Diavolo Oct. 30. S. R. O. at advanced prices. The same co. gave Falka 31 to good business. Sutton's U. T. C. co. 2; big house.

OSKALOOSA.—MASONIC OPERA HOUSE: The Broommaker Oct. 26; satisfactory business. Ivy Leaf 4.

SIOUX CITY.—PEAVEY GRAND: Daniel Boone Oct. 23, 24; top-heavy houses. Sol Smith Russell in Peaceful Valley 27; S. R. O. at advanced prices.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Kate Claxton Oct. 26 appeared to a large and well-pleased audience. 777 to fair business 27. Pearl of Pekin 29; good business. A solitary pianist had the orchestra all to himself. Daniel Boone 28; large house. Performance very unsatisfactory. Birds of a Feather 2; business satisfactory.

ATLANTIC.—OPERA HOUSE: Our Irish Visitors Oct. 21 to S. R. O. Receipts $270.65. Excellent co. Ole Olesen 27 to a large house. Receipts $21.05. Spooner-Payton Comedy co. are due 9-14.

DES MOINES.—FOSTER'S OPERA HOUSE: Birds of a Feather delighted a large audience Oct. 30. Frank McNish and Barney McDonough received several calls, while A. Ober and Marie Sailer were decided favorites. Evangeline 10; The Hustler 13; Charity Ball 16.——GRAND OPERA HOUSE: Kate Claxton did good business with the Two Orphans 28, 29. Keep it Dark, to good business 30, 31.——CAPITAL CITY OPERA HOUSE: Fireman's Ward to good business 26 29. Sutton's U. T. C. co. 12, 13.——BIJOU THEATRE: Big business week of Oct. 26-31, with Ryan Sisters, Hallies, Kehoe, Powers and Hanson.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: George C. Staley appeared in A Royal Pass Oct. 23. The piece has been seen here before at the Grand, where the stage is ample for the heaviest scenic productions. The Crawford, while a pretty little theatre, and with fairly sufficient depth of stage, has not sufficient width to permit of a very realistic locomotive race. Flynn's Fashion Gaiety Girls, who have been playing over the Crawford circuit for some time had a small house 31. Kate Claxton 4; Sol Smith Russell 5.——GRAND OPERA HOUSE: Damon and Pythias by local talent from our Knights of Pythias 29, 30. Kate Castleton in her new piece 2, 3.

ATCHISON.—PRICE'S OPERA HOUSE: George C. Staley in A Royal Pass to a good-sized audience Oct. 29. An American Boy, a musical comedy, and a very poor one, had a fair house 30. Primrose and West's Minstrels 5.

WINFIELD.—GRAND OPERA HOUSE: Flashes, pleasing entertainment, to a small house Oct. 31. Newton Beers in Lost in London 7.

NEWTON.—RAGSDALE'S OPERA HOUSE: George C. Staley's Royal Pass Oct. 26; large audience. Kate Claxton in Two Orphans 6.

FORT SCOTT.—OPERA HOUSE: George Tremaine's Illustrated Tours drew good houses Oct. 26-31. Audiences well pleased.

LEAVENWORTH.—CRAWFORD'S GRAND: London Gaiety Girls to a small house Oct. 27. George C. Staley in A Royal Pass and An American Boy to good houses, matinee and evening, 30, 31.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Fantasma was presented to large audiences Oct. 27, 28. W. J. Gillmore's Devil's Auction drew a fair house 29. J. K. Emmett, Jr., drew a good house 31. Lew Dockstader's Minstrels drew a large house 2. Co. good.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Al. G. Field's Minstrels gave a good performance 4 to a $400 house.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC: The Soudan Oct. 29-31; packed house. Forrest Robinson, who has been ill for the past three weeks, joined the co. at New Bedford 2. The Midnight Alarm 9 for the benefit of the local Firemen's Association drew a packed house. Gus T. Wallace in Si Perkins 3; small business.

SALEM.—MECHANICS' HALL: Helen Barry in A Night's Frolic Oct. 28; large and enthusiastic audience.

CHELSEA.—ACADEMY OF MUSIC: Mora Oct. 26, 31; big business. Mora is a great favorite here and is always sure of a hearty welcome. Clara Morris in Odette 9.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: George A. Baker's Opera co. Oct. 26-31; large business. Sam Jack's Creoles 4; large house.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Ship Ahoy drew a crowded house Oct. 26. Hands Across the Sea to large business 30. A Pair of Kids did fairly well 2.——ITEMS: Ed Readway, of the Ship Ahoy co., will leave that organization 7 at Lawrence, Mass., and join The Hustler, replacing Lee Harrison.—Fred. Mendoza left A Pair of Kids co. 31 at Athol and returned to New York.

CLINTON.—TOWN HALL: Hands Across the Sea Oct. 29; poor business. Good co.

WORCESTER.—THEATRE: Business last week was light with the exception of the Jefferson and Florence co. They drew a large house notwithstanding the 75-cent seats were advanced to $2, at which the public were much disgusted. The management have now made another change and reduced the prices of 75-cent and $1-seats to 50 cents. I do not know the reason except that it is the intention to build for some of the Front Street and Lothrop business.——LOTHROP OPERA HOUSE: Business still continues good. Roland Romand was the attraction last week. Ethel Tucker in Myrtle Ferns 9-14.——FRONT STREET OPERA HOUSE: Pauline Markham in The Night Owls has drawn crowded houses during the week. The Kernells 9-14.——ITEMS: Tony Hart died 2. He was a great favorite here in his home, and expressions of regret are heard on all sides. Floral tributes are being received from all parts of the country. A delegation from the Elks of Boston will attend the funeral.—The matter of a lodge of Elks in this city is again being agitated, but I am not able to learn anything positive.

NEW BEDFORD.—OPERA HOUSE: The Plunger Oct. 29 and Niobe 31; both to fair houses. The Soudan 2, 3 to very large houses. Maude Banks was charming as Nellie Temple.——LIBERTY THEATRE: A co. headed by Harry La Marr were to produce A New England Home (Widow Bedott), but after one trial Manager Bancroft canceled the engagement because the co. was incapable.

WALTHAM.—PARK THEATRE: Helen Barry presented A Night's Frolic Oct. 29 to fair business. Play and co. first-class. Mora commenced a week's engagement 2.

LOWELL.—OPERA HOUSE: Oliver Byron to a fair house Oct. 30. Stuart Robson did a good business 31. City Directory 4; largest house of the season. Midnight Alarm 6, 7; Men and Women 9.——MUSIC HALL: Birds of a Feather and The Black Flag, together with Campbell and Evans and Mlle. Garetta have packed the house nightly week ending 7.——ITEM: Joseph Harrington, of the Music Hall stock co., has been engaged for Cosgrove and Grant's Comedians in The Dazzler.

MILFORD.—MUSIC HALL: Hi Henry's Minstrels pleased a large audience Oct. 30. Professor Hibbard gave readings to a fair-sized and well-pleased audience 4.

MARLBORO.—MARLBORO THEATRE: Helen Barry in A Night's Frolic Oct. 31; capacity of the house. A Pair of Kids 4; fair business.

BROCKTON.—CITY THEATRE: Niobe Oct. 29; good-sized and appreciative audience. Si Perkins 4; fair house.

TAUNTON.—MUSIC HALL: Si Perkins Oct. 30; fair house. Midnight Alarm 4; large audience.

WESTFIELD.—OPERA HOUSE: Boston Symphony Orchestral Club Oct. 30; large and well-pleased audience. Walter Emerson Concert co. 4; medium house.

AMESBURY.—OPERA HOUSE: Ship Ahoy Oct. 3; pleased a good house. A co. styled the Brunswick Dramatic co. gave a wretched performance of Roger la Honte 2 to a very small house. The co. was booked for two nights but Manager Currier wisely canceled the second night. It was with feelings of sympathy I noticed little Vida McNeil, the clever child actress, in the cast of Roger la Honte.

HAVERHILL.—ACADEMY OF MUSIC: The De Vere-Campanini Concert co. Oct. 28 to a large and select audience. An excellent programme was furnished and heartily enjoyed. Ship Ahoy 29; fair house. The co. was nearly the same as last year and fully up to the standard. Oliver Byron 31; good house and good co. Stuart Robson 2 in The Henrietta to a good house. The performance was first-class in every respect and the co. very strong. Men and Women 4 to a fair house. The play was excellently staged and a good co. interpreted it.——ITEMS: Dora Wiley, who was booked here 14, has canceled. Poor business is the cause.—Frank E. Hewitt, of the Thomas E. Shea co., was a guest here Sunday. He reports business good.—Edward E. Rose, the Boston Museum's stage manager, is writing a new play for Thomas E. Shea. It will be produced next season and will be called The Red Light.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Milton Aborn Opera co. closed their engagement Oct. 31 in a double bill, Pinafore and Olivette, to an audience that nearly tested the capacity of the house. H. M. Pitt's Comedy co., excellent in many respects, yet handicapped by a very bad play, in A Cure for the Blues, to very small houses 2, 3.——CITY HALL: The De Vere-Campanini Concert co. drew a packed house in the Stockbridge Course 29.——ITEMS: McKee Rankin, booked 4, 5, and Pulse of New York, 6, 7, both cancelled, and the theatre was closed on those dates.—O. W. Remington, in advance of The Merchant co., has been in town, preparing for the coming of his co. 9, 10. He, together with Manager Wilson, of the Theatre, were guests at a clambake down the bay 31.—The Milton Aborn Opera co. will play a return date here in February.—Eva Turner, of H. M. Pitt's co., is an accomplished violinist.—T. H. Pratt, treasurer of the Aborn Opera co., has a private income of $25,000 per annum.

BELFAST.—OPERA HOUSE: The Blue and Gray co. Oct. 31; small house. They repeated it to a smaller house 2.

ROCKLAND.—OPERA HOUSE: Josephine Carburton gave three fair performances to light houses Oct. 29-31. Peck and Fursman's Uncle Tom's Cabin to good business 2.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE: Emerson's Minstrels Oct. 30; packed house.

OWOSSO.—SALISBURY'S OPERA HOUSE: Bill Nye and E. P. Burbank to a packed house Oct. 21. Everyone pleased with the entertainment. Lottie Williams in New York Day by Day 7.

FLINT.—MUSIC HALL: Rice's Evangeline Oct. 29; good business.

YPSILANTI.—OPERA HOUSE: Midnight Alarm Oct. 31; fair business. Lottie Williams' New York Day by Day to a very good house. Billy Emerson's Minstrels 5.

KALAMAZOO.—ACADEMY OF MUSIC: Shenandoah did a good business Oct. 31.——THE GRAND: Rose Hill's English Folly co. had a full house 30.

SAGINAW.—OPERA HOUSE: The Emma Juch Grand English Opera co. Oct. 27, presenting the new and remarkable opera by Mascagni, Cavalleria Rusticana to a large and fashionable audience. The Corsair to a good house 31.

MUSKEGON.—OPERA HOUSE: Shenandoah co. No. 2 drew a large house of patriotic people Oct. 31. The co. received several curtain calls. Rice's Evangeline to a large and pleased audience 4.——ITEM: The orchestra 9 favored the audience with three new selections, beautifully rendered. The orchestra numbers nine pieces, and the music rendered is generally very good. Billy Emerson's Minstrels 9.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Good-sized audiences witnessed Shenandoah 2, 3. Co. inferior to the one that last played it here. Evangeline drew well 4. Nellie McHenry 6, 7. Frank Daniels 9.——REDMOND'S: Ullie Akerstrom did a fair business 2-7, and pleased her audiences. Katie Emmett 9-14.——SMITH'S: Rose Hill's Burlesque co. in the Mountebank 2-7. Good business ruled.——ITEMS: Nye and Burbank cracked jokes before 2,500 people at Hartman's Hall 3. The High Roller was booked at Powers' for 31, but failed to arrive. C. H. Garwood was in the city last week conferring with his able lieutenants, Messrs. Hickey and Burroughs.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Rose Coghlan gave Dorothy's Dilemma, Nance Oldfield and Lady Bartlet to good business Oct. 29-31. The Old Homestead, headed by Archie Boyd, to excellent business week of 27. The double male quartette was a fine feature.——LYCEUM THEATRE: A wofully incompetent co. gave That Woman from Apple Orchard Farm to a fair-sized audience 1.——BIJOU OPERA HOUSE: Old Jed Prouty opened a week's engagement 2 to the capacity of the house. Both play and co. were well received.——PENCE OPERA HOUSE: The Rhinehart Sisters co. gave a very clever entertainment to a large audience 1.

DULUTH.—LYCEUM: Mr. Potter of Texas was witnessed by a good-sized audience Oct. 27. Joseph Wheelock as "The Hon. Sampson Potter of Texas" was warmly received. His dialect savors more of a cross between a Georgia "cracker" and a plantation negro than a Texan, but his acting was spirited throughout. Jeffreys Lewis as Lady Annerley sustained her part very effectively and the support as a rule was very good, more particularly Edgar Norton, who impersonated B. Snyder Van Cott, the dude, very cleverly. Little Lord Fauntleroy 31 matinee and evening to poor houses. Julia Marlowe 2-4. Much Ado About Nothing served to introduce Miss Marlowe to a large and fashionable audience 2, and it may be said *en parenthese*, that she made a success.——TEMPLE OPERA: The Charity Ball 30, 31. Two of the largest and most representative houses of the season enjoyed this delightful society drama admirably acted by a co. quite in keeping with the high character of the play, and it may safely be said that it was certainly one of the most marked successes seen in Duluth this year. The co. was so uniformly excellent that it would seem rather invidious to single out any one of the cast for special commendation. The Stowaway 4.

STILLWATER.—GRAND OPERA HOUSE: Julia Marlowe in Much Ado About Nothing to a crowded house Oct. 31.

ST. PAUL.—METROPOLITAN OPERA HOUSE: W. H. Crane in The Senator attracted large houses nightly Oct. 29-31. A large and enthusiastic audience attended the performance of The Charity Ball 2.——GRAND OPERA HOUSE: Natural Gas opened a week's engagement to S. R. O. 2.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: W. T. Bryant's Keep it Dark co. Oct. 27 and Stacey's Royal Pass co. 31 failed to draw well. Primrose and West's Minstrels 4. Nat Goodwin 5, 6. W. H. Crane in The Senator 7.——BIJOU THEATRE: Dark.

SEDALIA.—WOOD'S OPERA HOUSE: The Spooner Comedy co. week ending Oct. 31 in repertoire at 10-20-30. The Old, Old Story had a good house 2. Nat Goodwin is announced in A Gold Mine for 7. Rose Coghlan in Dorothy's Dilemma.

MACON.—JOBSON'S OPERA HOUSE: The Irish Corporal 2, large and very well-pleased audience.

MEXICO.—FERRIS GRAND: A Social Session 2; big business. The performance gave general satisfaction. Hicks-Sawyer Minstrels 3. Lilly Clay Colossal Gaiety co. 20.——ITEM: Business Manager P. F. Kord, of the Grand, is to be married 17.—John Griffith co. failed to appear 31-2.

HANNIBAL.—PARK OPERA HOUSE: Frank Daniels in Little Puck did a good business Oct. 27. Thomas E. Murray in Our Irish Visitors to a fair house 27.

MISSISSIPPI.

MERIDIAN.—OPERA HOUSE: Clemenceau Case Oct. 27; small house. Spider and Fly 31; packed house. Paul Kauvar 2; McCabe and Young's Minstrels 4. Effie Ellsler in Hazel Kirke 5.

ROLLING FORK.—PILOT OPERA HOUSE: Our German Ward Oct. 26; small but pleased audience. McCabe and Young's Minstrels 27. S. R. O. Basye's Comedians 28 in A Cardinal Sin; fair business.——ITEM: Manager Langford has just finished putting in new opera chairs and additional scenery, which makes the Pilot Opera House one of the prettiest little theatres in the State.

GREENVILLE.—OPERA HOUSE: McCabe and Young's Minstrels to a fair house Oct. 25. Our German Ward pleased a small audience 27. Frohman's co. in Mr. Wilkinson's Widows to a packed house 30.

JACKSON.—ROBINSON'S OPERA HOUSE: Wilkinson's Widows Oct. 31; best co. and best house of the season. McCabe and Young's Minstrels 28; Spider and Fly 2.

VICKSBURG.—OPERA HOUSE: Mr. Wilkinson's Widows to a crowded house Oct. 30. Spider and Fly 31; S. R. O.

MONTANA.

ANACONDA.—EVANS' OPERA HOUSE: Middaugh, Pfaff and Goodman's Uncle Tom's Cabin to the capacity of the house Oct. 30. The Union Square Theatre co. in the Crimes of a Great City to fair business 31. The Noss Jollities are booked for 2. Charles Dickson in Incog 4.

HELENA.—MING'S OPERA HOUSE: Uncle Tom's Cabin to poor business Oct. 26, 27. Noss Family Musical Comedy to very small audience 28, 29. New York Philharmonic Club 30; large and enthusiastic audience.

BUTTE CITY.—MAGUIRE'S OPERA HOUSE: Maguire's stock co. in Crimes of a Great City Oct. 26-28 to fair business. Middaugh's Uncle Tom's Cabin gave a very poor show 26 to S. R. O. Noss Jollities 30, 31 to poor business.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE: Mattie Vickers 4; Ollie Redpath 6; Ivy Leaf 7.

LINCOLN.—FUNKE'S OPERA HOUSE: An American Boy Oct. 27, 28 proved to be so poor that Manager McReynolds refused to let them appear on the second night. Skipped by the Light of The Moon 29 to gallery only. Still Alarm 30, 31 had good business. Mattie Vickers 2, 3; business fair.

KEARNEY.—OPERA HOUSE: Kate Castleton drew a full house Oct. 30. Skipped by the Light of the Moon to fair business 2.

FREMONT.—LOVE OPERA HOUSE: Skipped by The Light of the Moon proved a good attraction as evidenced by a good-sized audience Oct. 28. Hoyt Sisters co. gave a fair entertainment to medium business 29. An operatic squib, Neta, was sung 30, 31 with fair success.

YORK.—NORES' OPERA HOUSE: Mason and Morgan's Uncle Tom's Cabin co. to a half house Oct. 28. Unsatisfactory performance. Daniel Boone co. 26.

BEATRICE.—PADDOCK OPERA HOUSE: Gilmore's Band Oct. 28; S. R. O. Mattie Vickers 30, 31 in The Circus Queen and Edelweiss to good business. Kate Claxton in Two Orphans 2; fair business.

PLATTSMOUTH.—WATERMAN OPERA HOUSE: An American Boy Oct. 29; light business.

NEW HAMPSHIRE.

NASHUA.—THEATRE: Ezra Kendall in A Pair of Kids to a good house Oct. 29. A large and well-pleased audience witnessed Ship Ahoy 3. The Gondoliers 5. The Vendetta 7.

PORTSMOUTH.—MUSIC HALL: A Mile a Minute to a fair house Oct. 29. Ship Ahoy to a pleased audience 31.——ITEM: Charles W. Arnold, treasurer of the Ship Ahoy co., resigned 1 to go as advance representative for the same organization.

CONCORD.—WHITE'S OPERA HOUSE: Dora Wiley in Vera Oct. 31; light house. Ship Ahoy to big business 1, at advanced prices.——ITEM: Rudolph Aronson was in town 4.

NEW JERSEY.

CLINTON.—ALHEMUS OPERA HOUSE: Duffy's Glass Eye co. 2. The audience was small, but considerably better than the piece, which was unmitigated trash.——ITEM: Owing to the business portion of our town having been destroyed by fire 30, one of our large firms, who were burned out, have rented our Opera House until they can rebuild.

ELIZABETH.—TEMPLE OPERA HOUSE: Blue Jeans co., No. 2, with Laura Burt as leads, to S. R. O.

PATERSON.—JACOBS' THEATRE: The Great Metropolis Oct. 29-31. The co. was below last year's standard. Maggie Mitchell in The Little Maverick pleased a large audience 2. Agnes Herndon in La Belle Marie and Led Astray drew good-sized audiences 3, 4. Blue Jeans 6, 7.——PEOPLE'S THEATRE: Fair business week ending 7. The attraction was Clem C. Magee's co. in Irish Luck. Some members of the co. were weak in their parts, but on the whole the co. was fair. Some clever specialties are introduced by Dottie Pine, Clem C. Magee, George Marion, and others. Mildred Novelty co. 9-14.

HOBOKEN.—HOBOKEN THEATRE: Earl Lynne 2-4 to fair business. A. H. Simon's co. in The Patrol gave an excellent entertainment to good houses 5-7. Gray and Stephens' Dramatic co. in Old Oaken Bucket and Vesper Bells 9-11. The Valencia Boat Club gave a sacred concert 8. Mme. Fursch-Madi and a number of other first-class artists participated.——CRONHEIM'S THEATRE: A fine variety and specialty comb. attracted fair houses 2-8; audiences highly pleased.——ITEM: The resumption of Sunday performances here evidently pleases a large number of people, judging by the attendance at the two houses, but the managers are proceeding with great caution as the Law and Order folk are very alert.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE: Duncan Clark's Female Minstrels Oct. 27; fair business. Mrs. General Tom Thumb co. 29; fair business.

WINSTON.—BROWN'S OPERA HOUSE: Duncan Clark's Female Minstrels Oct. 29; large house.

DURHAM.—STOKES' OPERA HOUSE: Alma Hearn to a large-size audience 2. Cleveland's Minstrels 5.

CHARLOTTE.—OPERA HOUSE: Ford's Comedy co. 2; full house.

NEW YORK.

HARLEM.—OPERA HOUSE: Richard Mansfield in repertoire week ending 7 to good business. Minna Gale 9-14.——COLUMBUS: Mr. Wilkinson's Widows were warmly greeted by large-sized houses week ending 7. Roland Reed 9-14.

ALBANY.—LELAND OPERA HOUSE: The week of 2-7 was devoted to light opera engagements, and even with that the house was dark for Wednesday and Thursday nights. Agnes Huntington opened in Captain Therese, an opera in which a very little music was scattered over a great deal of ground, with the usual result. With her magnificent vocal organ Miss Huntington should do better work than she can be credited with here. But she has evidently had her head turned, and has unquestionably grown careless and indifferent, at least as far as her engagement here is concerned. Pauline Hall in Madame Favart and La Belle Helene came for Friday and Saturday, and curiosity to hear her in new roles attracted fair houses.——HARMANUS BLEECKER HALL: Two large and delighted audiences greeted the return of the Bostonians in Robin Hood 4. It was even better sung and mounted than on its previous visit to the Leland last season, which is saying considerable.——ALBANY OPERA HOUSE: The Fire Patrol, a rather lurid, sensational drama, was the opening bill 1 st week. It was not any too brilliant, but it seemed to appeal to the contingent above stairs with more than ordinary force. The Gray and Stephens comb. filled out the latter half of the week.——GAIETY: Grieves' Burlesque organization did fairly last week.——ITEMS: The Leland announces Ffolliott Paget in the Last Word 9-11.

ROCHESTER.—LYCEUM THEATRE: Minna Gale supported by Creston Clarke, appeared before medium-sized houses, 2-4, presenting Pygmalion and Galatea, Wonder, Duchess of Padua, and Romeo and Juliet. The Bostonians appeared in Robin Hood, Dorothy, and Carmen, 5-7 to large and delighted audiences.——ACADEMY: The Devil's Mine attracted large business week ending 7. Hettie De Courcy is a clever soubrette. One of the Finest 9-14.——MUSEE THEATRE: Cyrene, the dancer, was the principal attraction for the week ending 7 and the house was crowded at each performance. New attractions for curio hall, and vaudeville on the stage 9-11.——GOSSIP: Local lodge of Elks gave a ladies' social on the evening of 4, which was largely attended. The entertainment of the guests was provided for by Col. J. U. Chenet, ably assisted by the members of The Patrol and Devil's Mine cos.—J. A. Boyle, who has represented Manager Robinson, since the opening of the Musee Theatre, in this city, has returned to Buffalo, where he will remain permanently in charge of Mr. Robinson's interests. Manager Robinson has engaged Harry Lambkins to succeed Mr. Boyle as his representative here. He has also secured the services of genial Frank Edwards, as press agent, and has appointed W. H. Markham treasurer.

SYRACUSE.—H. R. JACOBS' GRAND OPERA HOUSE: The Fire Patrol drew well Oct. 29-31. Gray and Stephens were well attended 2-4. Gorman's Minstrels 5; Howard Athenæum 6, 7.——WIETING OPERA HOUSE: Pauline Hall Opera co. drew big houses 30, 31. Agnes Huntington 4; packed house.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Francesca Redding, supported by Hugh Stanton and co., Oct. 26-31; good business. Co. fair. Howard Athenæum specialty co. 4; Master and Man 6; N. S. Wood in the Orphans of New York 10.

CORNING.—OPERA HOUSE: Frank Mayo in Nordeck 28; large and well pleased audience. The Witch was greeted 31 by a packed house. Mrs. Frohman received a curtain call at the end of the second and fourth acts. The Patrol pleased a large audience 3.——ITEMS: Mr. Hubert, Marie Hubert-Frohman's father, occupied a box here during his daughter's engagement. Leo Lampert, the architect, also witnessed the performance of The Witch, and was greeted by a round of applause when he entered his box. All the cos. speak in high terms of the house and its accommodations.

COHOES.—CITY THEATRE: Floy Crowell Oct. 26, 31; fair business. Anderson's Kidnapped 2; pleased audience.

CORTLAND.—OPERA HOUSE: Marie Hubert-Frohman in The Witch Oct. 30; one of the best houses of the season. Mrs. Frohman was called before the curtain several times. The Country Cousin 2; Sadie Scanlan 6; both to fair business. Gorman's Minstrels 4; packed house.

AUBURN.—BURTIS OPERA HOUSE: Two Old Cronies Oct. 29; good house. Pat Rooney 31; crowded house. Gorman's Minstrels 3; good business.

OLEAN.—OPERA HOUSE: Dan'l Scully in The

Millionaire, attracted one of the largest houses of the season. Stetson's Uncle Tom's Cabin 4; fair business.

SARATOGA SPRINGS.—TOWN HALL: The Latest Fad, with Lizzie Daly leading, Oct. 30 to fair business. The dancing of little Vinnie Daly was the feature of the evening. Lillian Kennedy, supported by her brother John T. Kennedy, in She Couldn't Marry Three 4 to a good house. The special scenery and calcium light effects were very fine. The Remenyi Grand Concert of the Y. M. C. A. lecture course 20 to a packed house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Mr. Barnes of New York Oct. 31 gave a fine performance and delighted a large audience. The Vendetta 2; good-sized and well pleased audience. Scenery fine. Lizzie Daly's Latest Fad pleased a good-sized house.——ITEMS: Harriet Berleur joined the Vendetta co.—Louis Aldrich in My Partner 7, cancelled.

HUDSON.—OPERA HOUSE: The Latest Fad 2; audience large. Lizzie Daly as Miss Vic was frequently applauded.

CANASTOTA.—BRUCE OPERA HOUSE: Our Country Cousin Oct. 31; fair house.

OSWEGO.—ACADEMY OF MUSIC: Pauline Hall Opera co. drew a fine house to hear Madame Favart Oct. 29 and pleased well. Gorman's Minstrels in pleasing bill 2 to a good house. Minna Gale 5; Pat Rooney 9; Sadie Scanlan 11.

TROY.—RAND'S OPERA HOUSE: The Bostonians presented Robin Hood and Carmen to S. R. O. 2, 3.——GRISWOLD OPERA HOUSE: Sam T. Jack's Creoles drew good houses 29, 31. Rhea in La Czarina to excellent business 4.——GAIETY THEATRE: The Mildred Novelty co. played to good houses 7.

ALBION.—NEW GRAND OPERA HOUSE: Pat Rooney 4; S. R. O. Two Johns 7.

OGDENSBURG.—OPERA HOUSE: Gormans' Minstrels pleased a large audience Oct. 30. Sadie Scanlan 9; All the Comforts of Home 12.

AMSTERDAM.—OPERA HOUSE: Sawtelle's co. close a paying week Oct. 31. Kidnapped generally satisfied a good house 3.

PENN YAN.—SHEPPARD OPERA HOUSE: Dan'l Sully in The Millionaire Oct. 29; large and delighted audience. Pat Rooney in Lord Rooney 3; S. R. O. Marie Hubert-Frohman in The Witch 4; crowded house.

WATERTOWN.—CITY OPERA HOUSE: Pauline Hall in Madame Favart 2; large and fashionable audience. This was Miss Hall's first appearance in our city and it was fully appreciated. Rhea in La Czarina 3; large audience, notwithstanding the election excitement here.

UTICA.—OPERA HOUSE: Madame Favart was sung by the Pauline Hall Opera co. 4 before a very large and well-pleased audience. The Charles Favart of George Boniface, Jr., was fine. James O'Neil 16; Maggie Mitchell 19.

OHIO.

IRONTON.—MASONIC OPERA HOUSE: Frank L. Frayne, Jr., in The Boy Ranger gave general satisfaction Oct. 30. Hettie Bernard Chase in Uncle's Darling 4; good advance sale. O'Flynn in Mexico 14; Electric Spark 17.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Nye and Burbank Oct. 26 entertained a large and fashionable audience at advanced prices. Irene Kent's co. in Only a Farmer's Daughter 30; fair business. Electric Spark 31; good business.

DEFIANCE.—MYERS' OPERA HOUSE: Vaidis Sisters' Burlesque co. Oct. 31; good performance to a full house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Albert Long and a most excellent co. in The Burglar Oct. 30 to a fairly good house.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Lew Dockstader's Minstrels Oct. 27; crowded house. Matthews and Smyth's co. in The Burglar 28; fair business. Fast Mail 2.

XENIA.—OPERA HOUSE: Lincoln J. Carter's Fast Mail turned people away. Largest house of the season.

POMEROY.—OPERA HOUSE: The Melville Sisters opened 2 in Two Orphans to S. R. O.

PIQUA.—CONOVER'S OPERA HOUSE: The Fast Mail Oct. 29; large and well-pleased audience.

SALEM.—GRAND OPERA HOUSE: N. S. Wood in The Orphans of New York Oct. 28; S. R. O. Leland S. Power's co. to S. R. O. 2. Mme. Janauschek in The Harvest Moon 4; very large advance sale. Alba Heywood co. 6; Irish Visitors 10.

MANSFIELD.—MEMORIAL OPERA HOUSE: Charles A. Gardner had a large house Oct. 29. Shenandoah 9; Irene Kent 11; Robert Downing 14; Little Tycoon 17.

COLUMBUS.—GRAND OPERA HOUSE: Two Old Cronies did a fair business Oct. 25-30. Dockstader's Minstrels drew crowds 30-1. U and I did a good business 3-7.——METROPOLITAN OPERA HOUSE: Aunt Bridget's Baby 28, 29; good houses. Russell's Comedians in The City Directory 2-3; fair houses. J. K. Emmet in Fritz in Ireland 5-7.——PARK THEATRE: A Cold Day, or The Laplanders is filling this house nightly 2-7. Lost in New York 8-14.

LIMA.—FAUROT OPERA HOUSE: Charles A. Gardner in Captain Karl Oct. 30 to a large audience. McCarthy's Mishaps suffered by the political excitement, and did not do its usual business.

MIDDLETOWN.—SORG'S NEW OPERA HOUSE: Hanlon Brothers' Fantasma Oct. 29, 30 to large business. Mary Eastlake in A Yorkshire Lass 2; small audience.

RAVENNA.—REED'S OPERA HOUSE: Van Angen's Jollities in Electric Spark gave a good performance to a fair house 3.

PORTSMOUTH.—GRAND OPERA HOUSE: Reilly's Dramatic co. closed a week Oct. 31. Rutherford's Specialty co. 2-6. Little Trixie 7.

TOLEDO.—WHEELER OPERA HOUSE: Dark.——PEOPLE'S: A Dark Secret to good business. Brady's After Dark 9-14.

URBANA.—MARKET SQUARE THEATRE: Edward Emerson, humorist, and Schubert Concert Quartette entertained a big audience Oct. 29, and gave a fine programme. Little Goldie in The Rocky Mountain Waif 3 to a big house below, with S. R. O. sign in the gallery. Audience delighted. Little Goldie is a gem. Myrtle Turner, a recent Kindergardener, and P. H. Clifford, late of Soap Bubble co., joined the Goldie co here.

TIFFIN.—NOBLE'S OPERA HOUSE: Little Goldie in The Mountain Waif to very poor business Oct. 28. Bill Nye and Burbank to a large and well-pleased audience 29. Ferguson and Mack in McCarthy's Mishaps 3; drew one of the largest audiences of the season, and at eight o'clock the sale of tickets was discontinued.

FOSTORIA.—ANDRES' OPERA HOUSE: McCarthy's Mishaps 4; good business.

OKLAHOMA.

GUTHRIE.—OPERA HOUSE: Neff's Comedy co. to fair business Oct. 26, 27. Charles Wright gave a piano recital to a select audience 29.——ITEM: Too many horse-play farces in these parts. Opera or tragedy will draw well.—Local Manager Pentecost is temporarily absent with Liberati's Band.—Newton Beers 5.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Gus Heege's Scandinavian-American comedy, Yon Yonson, Oct. 26-31; fair business. Goodyear, Elitch and Schilling's Minstrels 1-4 gave a very entertaining olio of specialties.——CORDRAY'S NEW THEATRE: Young Mrs. Winthrop 24-31; average attendance.——R. E. FRENCH'S PARK THEATRE: Charles Dickson and George W. Lederer's Model co. packed this theatre 29-31 in Book III., Chapter I., and Incog.——STANDARD THEATRE: Jess and McAvee's comedy, entitled Tonsorial James Razor Jim, began the entertainment week of 26 Nov. 1.——ITEMS: George Bowles, business manager of the Sindbad co., arrived here 29 with a force of twelve machinists and electricians, to prepare for the spectacle.—Cordray and Wass, managers of Cordray's here, will, beginning 2, present to the most popular lady attending the Monday night performances a gold watch. This is to continue every Monday evening until Jan. 1.—Annie Lewis, of the Yon Yonson co., will star next season in a play expressly written for her, entitled Tinie.—Susie Levino is in her twenty-first week at the Standard. She is the best [illegible] ever heard here.—Your correspondent congratulates R. E. French and W. S. Ford, managers of French's, upon the successful booking of Incog.—The R. E. French stock co. gave a performance of Dr. Jekyll and Mr. Hyde 29. Mr. French has made a great hit in the leading character.—French's was dark 26-28.—W. H. Lytell, the comedian and stage-director at Cordray's, is one of the most competent men ever employed by the managers of that house.—A Straight Tip at the Marquam 11.

PENNSYLVANIA.

TITUSVILLE.—OPERA HOUSE: Edgar Selden in Will o' the Wisp Oct. 29; fair business.

KITTANNING.—GRAND OPERA HOUSE: Tony Farrell Oct. 26; good business. Co. good. Alba Heywood Concert co. 31; return engagement to a crowded house. Atkinson's Peck's Bad Boy 2; fair business.

MCKEESPORT.—WHITE'S OPERA HOUSE: Lilly Clay co., in spite of the fact that they had their posters covered with white paper, played to S. R. O. Oct. 29. New York Symphony Club, under the auspices of the Y. M. C. A., pleased a good house 2. O'Flynn in Mexico gave a fair performance to a well-filled house 31. Edgar Selden gave a clever performance to a fair-sized audience 2.

WILLIAMSPORT.—ACADEMY OF MUSIC: After Dark Oct. 29; large and pleased audience. Scenic effects excellent. Sadie Scanlan 31; good-sized and appreciative audience. Redpath Lyceum Concert co. 4; good business.

GREENSBURG.—LOBISON THEATRE: Muggs' Landing appeared before an average-sized audience Oct. 29. Edgar Selden in Will o' the Wisp, supported by a clever co., gave an admirable performance to a large and appreciative audience 3.

YORK.—OPERA HOUSE: Charles T. Ellis in Casper the Yodler Oct. 30 drew a large and well-pleased house. The Sea Queen, with Muldoon, the wrestler, 2 to a fair-sized but delighted audience. The scenic effects were very fine.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: After Dark Oct. 30; good paying house. Everybody pleased. Master and Man 2; fair house. Hanlon Brothers' Fantasma 4, 5; as usual, large and pleased audiences.

BEAVER FALLS.—SIXTH AVENUE THEATRE: After Dark Oct. 31 turned people away. Master and Man pleased a good-sized audience 3. Dan Sully 7; Grimes' Cellar Door 9.——OPERA HOUSE: The Gibney, Gordon and Gibney Comedy co. closed a poor week's business 31.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Tony Farrell in My Colleen Oct. 31 to a $500 house. Little Goldie 10; Margaret Mather 13, 14.

MAUCH CHUNK.—OPERA HOUSE: Little Nugget 2; S. R. O.

POTTSTOWN.—OPERA HOUSE: Ariel-Thomas Concert co. Oct. 31, matinee; slim attendance. Little Lord Macleroy 3; fair-sized audience.——ITEM: John W. Palmoni (Little Napoleon) joined the Little Lord Macleroy co. during their stay here, as advance agent. He will be assisted by Will McNeill.

NORRISTOWN.—GRAND OPERA HOUSE: Pearl Melville co. opened Oct. 31. The co. presented Messenger from Jarvis Section.

READING.—ACADEMY OF MUSIC: Rosabel Morrison drew crowded houses Oct. 30, 31 in The Danger Signal, and gave good performances. Carroll Johnson as The Gossoon gave a good performance 3 to a large house.——GRAND OPERA HOUSE: The Kindergarden drew a good house 30. Performance fair. Charles T. Ellis in Casper the Yodler 3 drew S. R. O., and gave a very pleasing performance.

PITTSTON.—MUSIC HALL: Walter Sanford's My Jack pleased a good house 2. This co. jumped from Montreal, Canada, to Pittston.

HONESDALE.—CENTRAL THEATRE: Annie Mitchell opened for a week in repertoire 2 to good business. Change of bill every night.——OPERA HOUSE: W. A. Whitecar, supported by a good co., in The Vendetta 31 to a very large house. Mr. Whitecar made a hit, and was called before the curtain at the end of Act Three. The scenery carried by this co. is far above the average traveling cos.——ITEM: Frank Burt, singing comedian; Addie Wade, skirt dancer, and Frank and Maggie Bender, musical specialists, joined the Annie Mitchell co. 2.

HAZLETON.—BROAD STREET OPERA HOUSE: The Vendetta Oct. 29; very good business. Well pleased audience. Frederick Warde in The Lion's Mouth to S. R. O. 3. Performance very satisfactory.

ALLENTOWN.—MUSIC HALL: Frederick Warde was greeted by an overflowing house 2 in his new play, The Lion's Mouth. Co. exceptionally strong, and audience delighted. The Gossoon pleased a fair-sized house 5.

WAYNESBURG.—OPERA HOUSE: Vreeland's Minstrels Oct. 31; excellent performance to a large house. Arthur Deming made quite a hit.

WILKESBARRE.—MUSIC HALL: The Nabobs Oct. 30; fair business. Uncle Isaac 31, and Little Nugget 3, drew scanty houses; both cos. gave good performances, and deserved better patronage. Frederick Warde in The Lion's Mouth 4; good business.

SHAMOKIN.—G. A. R. OPERA HOUSE: Watson Sisters' Burlesque co. Oct. 31; light business. Uncle Isaac 3; large house.

BRADFORD.—WAGNER OPERA HOUSE: Eight Bells Oct. 28 pleased a large house. Vaidis Sisters 29; small attendance. Marshall P. Wilder 31; Stetson's Uncle Tom 3; big houses. Dan'l Sully 4; fine house.

OIL CITY.—OPERA HOUSE: N. S. Wood in Orphans of New York Oct. 30; fair business. Boston Athenæum co. 2 pleased a good house.

LANCASTER.—FULTON OPERA HOUSE: Carroll Johnson as The Gossoon did well 2. The Sea Queen had a very large house 3. Harry C. Gibson in Little Lord Macleroy to good business 5.

SCRANTON.—ACADEMY OF MUSIC: Henshaw and Ten Broeck in The Nabobs Oct. 29; large business. Two Old Cronies 31; fair business. Max Fehrman in Uncle Isaac 2; fair business. Walter Sanford's My Jack 3, 4; fair business.

INDIANA.—LIBRARY HALL: Tony Farrell presented My Colleen 2 to a well-pleased audience. Everybody in the cast made a hit—even the donkey.

MAHANOY CITY.—OPERA HOUSE: Little Nugget co. Oct. 29; crowded house.

NEW CASTLE.—OPERA HOUSE: O'Flynn in Mexico Oct. 23, and One of the Finest 30 drew lightly.——ITEM: Tom Mitchell, for the past three years doorkeeper at the Opera House, will go in advance of the O'Flynn in Mexico co.

HARRISBURG.—OPERA HOUSE: Henshaw and Ten Broeck presented The Nabobs 1 to excellent business. Al. G. Field's Minstrels to good business 3.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: Helen Barry and a most excellent supporting co. appeared 2-4 in A Night's Frolic before packed houses. Stuart Robson 5-7; The Soudan 9-14.——THE GAIETY: Held by the Enemy opened 2 for the week, and is doing a fair business. Hallen and Hart 9-14.

NEWPORT.—OPERA HOUSE: Midnight Alarm 5; S. R. O. Locals had house 5 to big business. Helen Barry in A Night's Frolic 7; Harry Williams' co. 10, and Frohman's co. in Men and Women 14.

WOONSOCKET.—OPERA HOUSE: Hands Across the Sea Oct. 31; S. R. O.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Cleveland's Consolidated Minstrels drew a good house 2. Alabama played to excellent business 3, 4 and matinee. Brady's Clemenceau Case to a fair house 5. The Clarke-Ford Comedy co. 6, 7, and matinee to good business.——GRAND OPERA HOUSE: Uncle Hiram 6, 7, and matinee to fair houses.

SPARTANBURG.—OPERA HOUSE: Will E. Burton's Tom Sawyer co. Oct. 26; good house. John Fay Palmer's Last Days of Pompeii 30; fair business. Mr. Palmer as Arbaces the Egyptian was exceptionally good.

COLUMBIA.—OPERA HOUSE: Last Days of Pompeii Oct. 27 with matinee 28, to small houses. Cleveland's Eiffel Tower Minstrels 31; crowded house. Uncle Hiram 4; Ford Comedy co. in She Stoops to Conquer 5; Milton Nobles for the week of the State Fair, commencing 9.

SOUTH DAKOTA.

BISMARCK.—ATHENÆUM: New York Philharmonic Club Oct. 26; small business.

WATERTOWN.—OPERA HOUSE: Cecilian Quartette Oct. 23; one of the best musical entertainments of the season. Ray Royce in Tom's Vacation 6; big advance sale.——ITEM: In all interviews your correspondent has had with the profession, I find among them all nothing but the highest words of commendation for THE DRAMATIC MIRROR, and all unite in pronouncing THE MIRROR the cleanest and most refined dramatic paper published.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE: U and I co. Oct. 29, 31 to paying business. Co. fair. Private Secretary 2-4; good house. Vernona Jarbeau 5-7; Spider and Fly 9-11; Herrmann 12-14.——GRAND OPERA HOUSE: Edwin Arden in Night and Morning 29-30 to wretched business. The co. disbanded here and went to New York. Juch Opera co. opened 2 in Tannhäuser to a large and appreciative audience. Twelve Temptations 5-7; Prince and Pauper 9-11.——ITEM: Some of our big dailies make constant use of articles and items taken from THE DRAMATIC MIRROR, and fail to give due credit.

NASHVILLE.—THE VENDOME: Patti Rosa sprained her ankle in Memphis last Wednesday, and in consequence was unable to appear here Thursday night as announced. She opened Friday evening Oct. 30 in Dolly Varden to a packed house, and was warmly greeted by her many Nashville admirers. The theatre building caught fire Friday morning, but not the slightest damage was done the theatre. The fire originated in the front or office portion of the building. Before it could reach the theatre, though, the fire department managed to get it under complete control. Patti Rosa had a big Saturday matinee, at which Dolly Varden was again presented, and she had a good Saturday night house in Imp. All things considered, the engagement proved the best this popular, charming little woman has ever yet played in Nashville. She is supported this season by a strong co. Mr Mandeville, Mr. Cawthorne and Mr. Griffith each came in for a fair share of applause. The Twelve Temptations 2-4 to good business. The co. shows many improvements since last season.——Emma Juch is announced for one night, 5, and the advance sale opened to-day with a rush. Dockstader's Minstrels 6, 7; Alexander Salvini 9-11.——MAY'S GRAND OPERA HOUSE: The Gus Hill Variety co. is the best attraction Manager May has presented the patrons of his house yet, and they have shown their appreciation by crowding it to the doors nightly.——ITEMS: The Vendome had a close call Friday, but thanks to the manful work of the Nashville fire department, was saved, without the least damage either by fire, smoke or water.—The women of the Confederate Monument Association presented Patti Rosa with a superb basket of flowers at the matinee Saturday because of her kindness several years ago in making them a liberal contribution.—Will Mandeville has many friends here, and he was handsomely entertained by them while in Nashville. All the members of the Patti Rosa co. attended the races Friday, and returned to town the richer for having backed Patti Rosa in the fifth race. Before leaving Nashville Patti Rosa remembered the Ladies' Hermitage Association with a contribution of $25 to their fund. She could not have contributed to a worthier cause.—Manager Sheetz, of the Vendome, has his hands full at present. In addition to his duties at the theatre he is handling the tickets and cash for the West Side Park during the racing season. Billy is an expert in the box-office, and no mistake.

CHATTANOOGA.—OPERA HOUSE: Stewart's Fat Men's Club Oct. 30 to very light business.

COLUMBIA.—OPERA HOUSE: Patti Rosa in Imp 4; fair house.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE: A Barrel of Money was presented to a small house Oct. 26. George Wilson's Minstrels 27 to a fair house. Gus Williams, supported by a first-class co., presented Keppler's Fortunes 30, 31 with Saturday matinee to full houses.

WACO.—GARLAND OPERA HOUSE: George Wilson's Minstrels filled the house Oct. 27; best minstrel performance of the season here. Gus Williams in Keppler's Fortunes 29; fair house; the performance deserved much better patronage. Kajanka 3; Bottom of the Sea 6.

TEXARKANA.—OHIO'S OPERA HOUSE: The New Private Secretary, under the direction of Edwin Travers, was presented to a large audience Oct. 28. Jim The Westerner played to a fair-sized house 29. Good performance.——ITEM: A Barrel of Money co., which was booked to play 31, was compelled to cancel owing to the illness of one of their members.

SAN ANTONIO.—GRAND OPERA HOUSE: Lewis Morrison in Faust Oct. 26 to a packed house. MacLean and Prescott 30, 31, in Spartacus, Cleopatra and Romeo and Juliet to a fair business.——RISCHE'S HOUSTON STREET THEATRE: Below Zero 26-28 to fair houses.——ITEM: Miss Malcolm, of MacLean and Prescott co., was taken very ill at Dallas, but expects to join the company in Galveston.—Mr. MacLean and Miss Prescott are very popular stars with San Antonians. Maclyn Arbuckle, their leading man, was born near San Antonio, although claiming Dallas now as his home. Edward Thurnaer, ahead of Bottom of The Sea co., was in town during the week and left his card and his "creed" with your correspondent.—Joseph Berry is still seriously ill, but his friends hope for the best.

BRENHAM.—GRAND OPERA HOUSE: Lewis Morrison, in Faust Oct. 29; crowded house. W. A. Brady's Bottom of the Sea Oct. 30; good house.

GAINESVILLE.—OPERA HOUSE: The largest audience of the season greeted Si Plunkard Oct. 27. Newton Beers in Lost in London 31.

BONHAM.—GRAND OPERA HOUSE: Si Plunkard to good business Oct. 29.

HILLSBORO.—ROSE'S OPERA HOUSE: Gus Williams in Keppler's Fortunes Oct. 28; well-pleased audience.

AUSTIN.—OPERA HOUSE: Lewis Morrison gave his grand production of Faust to the largest house of the season Oct. 27. MacLean and Prescott presented Cleopatra 28, Spartacus 29, and Ingomar matinee 30, to fair business. They disappointed the audience by not using their own scenery for Cleopatra, and presented the spectacle of using a modern drawing-room for Cleopatra's chamber. Our stage will accommodate the scenery of any company traveling. Kajanka, two nights and matinee 31, 1, to fair business only.——ITEMS: While Lewis Morrison was here he met with an old friend in the person of Lewis Gillespie, teacher of elocution at the State University. As a token of his friendship for Prof. Gillespie and his love for his art Mr. Morrison will present the Texas University with two jeweled medals as prizes for elocution. The contest is open to the young men and women of the class of elocution and is to be decided by four representative men of Austin, and Prof. Gillespie.

MARSHALL.—OPERA HOUSE: Jim The Westerner Oct 30; fair business.

GALVESTON.—TREMONT OPERA HOUSE: Kajanka had a very profitable engagement Oct. 26-27. The specialties were good, so was Ravel's work as the clown; all else was poor. Lewis Morrison in Faust attracted large audiences 29. Florence Roberts' Marguerite is better than ever. Remainder of co. fair. The Bottom of the Sea did a large business 30, 31. The scenery was the worse for wear and the effects therefore a disappointment. Co. capable. Hermann 2. MacLean and Prescott 3-4. Ada Melrose 5; Maude Granger 6.——ITEMS: Complaints are made concerning the poor quality of the music furnished by Prof. Berry's orchestra. The complaint is well founded and should have been made ere this. An improvement is necessary and will doubtless be effected.

HOUSTON.—OPERA HOUSE: Brady's Bottom of the Sea co., Oct. 26 and 27, opened the week, playing to very satisfactory business. Good co. and first-class spectacular performance. Kajanka 28 and 29, to fair business. Lewis Morrison presented Faust to a cultured and large audience 30. Mr. Morrison's manager reports a most successful tour in Texas. They played to $2,200 two nights in Dallas and would have done more had the capacity of the house been larger. Some of the male members of the Kajanka co. had an unfortunate misunderstanding with the management of the leading hotel here, resulting in the manager refusing to domicile them.

MCKINNEY.—HEARD'S OPERA HOUSE: Si Plunkard Oct. 31 to good business.

SHERMAN.—OPERA HOUSE: J. C. Lewis and co. in Si Plunkard to a fair house Oct. 27.

WAXAHACHIE.—OPERA HOUSE: Gus Williams Oct. 27 in Keppler's Fortunes to a good house.

COLUMBUS.—STAFFORD OPERA HOUSE: Marie Prescott as Cleopatra 2; small house.

TYLER.—GRAND OPERA HOUSE: A Barrel of Money Oct. 29; small house.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Innes' Thirteenth Regiment Band, with very little advertising, and consequently short notice, gave two excellent entertainments Oct. 29, 30. The house was light on the first night, but heavy and composed of an appreciative audience on the night following.——ITEM: Mr. Innes has issued a challenge to P. S. Gilmore, and deposited $500 with the *Herald* and *Tribune* for a musical contest, to take place in the Tabernacle. The decision is to be left to a committee, or the audience, the loser to forfeit the $500 to a charitable institution, the winner to take 75 and the loser 25 per cent of the gate money.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Frank Mayo in Davy Crockett Oct. 29; fair business. All the Comforts of Home 31; two performances to large business. Dora Wiley's Vera 5; good business.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC: Professor Lowanda's Gift Show Oct. 28, 29; small business. Duncan Clark's Female Minstrels to a fair house 30.

PETERSBURG.—ACADEMY OF MUSIC: Blumenberg Concert 5; very small house.

LYNCHBURG.—OPERA HOUSE: Milton and Dollie Nobles in A Son of Thespis 2 were warmly welcomed.

CHARLOTTESVILLE.—LEVY OPERA HOUSE: The Little Tycoon Opera co. Oct. 31; turned 'em away. Everybody was delighted with the acting of R. E. Graham as Gen. Knickerbocker, and J. F. McGovern as Lord Dolphin and his valet, Joseph Mealey, brought forth rounds of applause from all parts of the house. Hettie Bernard-Chase in Uncle's Darling 7.

NORFOLK.—ACADEMY OF MUSIC: A Son of Thespis Oct. 30 to fair business. St. Marc 2, 3 matinee to good houses. Mr. Haworth was unable to appear at the matinee owing to a severe cold. The Prince and the Pauper 4, 5 was received very favorably by large audiences.

RICHMOND.—NEW RICHMOND THEATRE: Milton Nobles played to good business Oct. 30, 31. Elsie Leslie in The Prince and the Pauper 2, 3 to well-pleased houses.

WASHINGTON.

SPOKANE FALLS.—AUDITORIUM: W. S. Cleveland's Minstrels Oct. 30, 31; fair business. Manager Cleveland is rearranging the dates, as bookings had been made for too long jumps. Dickson's Incog. 2-4.

SEATTLE.—OPERA HOUSE: Thomas W. Keene Oct. 21-24 in Louis XI., Richelieu, Othello, and Richard III. to full houses for the entire engagement. Innes' Thirteenth Regiment Band gave concert entertainments Sunday afternoon and evening, 18, and evening 19, to fair business.——CORDRAY'S THEATRE: Week of 17-24 concluded the season of Samuel Morris and J. J. Williams and the stock co. Nip and Tuck was presented to the usual excellent business. Messrs. Morris and Williams made a decided hit in the title roles, and again demonstrated their ability as fun-makers.

TACOMA.—THEATRE: Joseph Grismer and Phoebe Davies Oct. 23, 24 in The Burglar and Beacon Lights. A Turkish Bath 26, 27, Little Lord Fauntleroy 30, 31. All played to light business. Joseph Grismer reports that before he came here that he has played to the largest business he has ever done. Thomas Keene will be the next attraction, and it is to be hoped that he will receive more patronage than has been accorded recently to attractions playing here.

WEST VIRGINIA.

CHARLESTON.—NEW BURLEW OPERA HOUSE: This house was opened Oct. 31 by The Little Tycoon. The house was packed, and the audience was composed of the elite of the city and adjoining villages. Manager Burlew was repeatedly called for, but his well-known modesty forbade him appearing. R. E. Graham spoke in eulogistic terms of the theatre, and, in behalf of the profession, thanked the manager for careful attention to the comfort of the players in the construction and fitting up of the dressing rooms. Hettie Bernard Chase 7 in Uncle's Darling.

WHEELING.—OPERA HOUSE: Edgar Selden Oct. 30, 31 in Will o' the Wisp; light business. Hanlons' Fantasma 2-5; S. R. O.——GRAND OPERA HOUSE: Lights and Shadows 29-31; fair business. Hearts of New York 2-4; light business.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE: Old Homestead Oct. 26; good business and well-pleased audience. Charity Ball 27; large business; Cruiskeen Lawn 2.

OSHKOSH.—GRAND OPERA HOUSE: Baldwin Comedy co. Oct. 26—week. Charity Ball 26. The Frank Deshon Opera co. will play a week's engagement, commencing 2.

ASHLAND.—GRAND OPERA HOUSE: Little Lord Fauntleroy 2; small audience.

WEST SUPERIOR.—GRAND OPERA HOUSE: Little Lord Fauntleroy Oct. 30; fair business. The Stowaway to good business 2.

FOND DU LAC.—CRESCENT OPERA HOUSE: Alvin Joslin Oct. 27; good house. Charles Willard appeared as Alvin in the place of Charles L. Davis. Mr. Willard pleased everybody in the part. Pete Petersen (The Swede) 31; pleasing entertainment. Kirk Armstrong was very good as Pete Petersen. This co. was recently organized in Chicago.——ITEM: Willard and Gibbons are playing Alvin Joslin on a royalty to Charles L. Davis.

MADISON.—FULLER OPERA HOUSE: Daniel Frohman's co.'s presentation of The Charity Ball Oct. 26 gratified every desire of a large and fashionable audience. Edythe Chapman was received with especial favor, she having won the hearts of theatregoers here recently as leading lady in Held by the Enemy. Julia Marlowe in Much Ado About Nothing 30. Every seat sold on the opening day of sale. The performance was enjoyed very much. Still a general regret was expressed that Miss Marlowe did not appear in a piece that gives her more opportunities to display her ability.

BELOIT.—OPERA HOUSE: The Pearl of Pekin Oct. 26 to a full house at advanced prices. Lyman Abbott 4; another full house.

WYOMING.

CHEYENNE.—OPERA HOUSE: Kate Castleton in The Dazzler Oct. 29; good house. Fowler and Warmington's co. in Skipped by the Light of the Moon 3.

CANADA.

WINNIPEG.—PRINCESS OPERA HOUSE: Ray L. Royce co. Oct. 29, 31; good business.

CHATHAM.—GRAND OPERA HOUSE: Rose Hill's Folly co.; top-heavy house Oct. 28.

VANCOUVER.—OPERA HOUSE: T. W. Keene in Louis XI. and Richard III. Oct. 26, 27 to crowded houses.

BELLEVILLE.—QUEEN'S OPERA HOUSE: Dan McCarthy's True Irish Hearts to good business Oct. 29. The part of Lanty Lanagan was taken by Charles McMurray owing to Mr. McCarthy's absence in New York.

LONDON.—GRAND OPERA HOUSE: J. H. Wallick and his horses appeared at the Grand in The Mountain King Oct. 30 and Bandit King 31 to top-heavy houses. The Two Johns co. kept a large audience in continuous rounds of laughter 3.

ST. JOHN.—OPERA HOUSE: Jane Coombs made her first bow before a Maritime Province audience as Lady Dedlock and Hortense in Bleak House. She made a more than favorable impression and

received several well deserved curtain calls. Leslie Gossin as Tulkinghorn, and Mr. Rowley as Guppy, shared the honors with the star. Business good. Several citizens called on the local management to congratulate them upon their enterprise in securing, at this season of the year, such a good co. —MECHANICS' INSTITUTE: Zera Semon 2-7 to large houses.

HALIFAX.—ACADEMY OF MUSIC: Grau Opera co. opened its second week 7 in Brigands to a good audience. Edith Mason made an excellent Fidelio, and her solos were all encored. Francis and Alice Gaillard both made hits. Stanley Felch's topical song proved irresistible. Queen's Lace Handkerchief next.

VICTORIA.—VICTORIA THEATRE: Nora Clench, the Canadian violinist, to fair business Oct. 26, 27.

OTTAWA.—GRAND OPERA HOUSE: Rhea in La Czarina 4; crowded house. All the Comforts of Home 5.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Cincinnati, O., Nov. 7-12, Dayton 13, Springfield 14, Urbana 15, Kenton 16.

ADA MELROSE: Seguin, Tex., Nov. 9-11, San Antonio 11, 12, San Marco 13, Belton 14, Taylor 15, Galveston 17, Bryan 18, Corsicana 19, Waco 20, Hillsboro 21, Fort Worth 23, Dallas 24, Tyler 25, Palestine 26, Texarkana 27, Hot Springs, Ark., 28.

AN AMERICAN BOY: St. Joseph, Mo., Nov. 10, Omaha, Neb., 11-14.

ALL THE COMFORTS OF HOME: Newark, N. J., Nov. 7-12.

ALVIN JOSLIN: Winona, Minn., Nov. 9-11, Lake City 11, Hudson, Wis., 12, Stillwater, Minn., 14, Hastings 14.

A SOCIAL SESSION: Louisville, Ky., Nov. 9-14.

ARIZONA JOE: New York city Nov. 7-14.

ALMA HEARNE: Fayetteville, N. C., Nov. 9-12.

AFTER DARK: Toledo, O., Nov. 7-12, Chicago, Ill., 13-21, Detroit, Mich., 21-26.

A BREEZY TIME: Danville, Va., Nov. 10, Roanoke 11, Lynchburg 12, Charlottesville 13, Fredericksburg 14, McKeesport, Pa., 16, Wheeling, W. Va., 17, 18, Cambridge, O., 19, Marietta 20, Parkersburg, W. Va., 21, Clarksburg 23, Grafton 24, Cumberland, Md., 25, 26.

ANNIE MITCHELL: Port Jervis, N. Y., Nov. 9-14.

ALL THE COMFORTS OF HOME: Belleville, Ont., Nov 10, Kingston 11, Ogdensburg, N. Y., 12, Rome 13, Utica 14, Scranton, Pa., 16, Wilkesbarre 17, Binghamton, N. Y., 18, Hornellsville 19, Elmira 20, Meadville, Pa., 21, Oil City 23, Franklin 24, Bradford 25, Canton, O., 27, Akron 28.

ALEXANDER SALVINI: Nashville, Tenn., Nov 9-11, Decatur, Ala., 12, Birmingham 13, 14.

ALABAMA (Palmer's): New York city Nov. 2—indefinite.

ALABAMA: Knoxville, Tenn., Nov. 10, Bristol 11, Norfolk, Va., 12, Richmond 13, 14.

AUNT BRIDGET'S FAIRY: Kansas City, Mo., Nov. 6-12, East St. Louis, Ill., 13, Decatur 14, Indianapolis, Ind., 17-19, Racine, Wis., 21, Milwaukee 22-26.

AGNES HERNDON: Brooklyn, N. Y., Nov. 7-12.

A FAIR REBEL: Philadelphia, Pa., Nov. 7-12.

ANNIE WARD THOMAS: Philadelphia Pa., Nov. 7-12, Brooklyn, N. Y., 16-21, Brooklyn, E. D., 23-28.

A TURKISH BATH: Butte, Mont., Nov. 10-12, Helena 13, 14, Bozeman 16, Grand Forks, No. Dak., 17, Winnipeg, Man., 18, 19, Fargo, No. Dak., 21, St. Cloud, Minn., 22, Brainerd 23, Superior, Wis., 25.

ALBA HEYWOOD: Hudson, N. Y., Nov. 9, Alliance 11, Massilon 12, Millersburg 13, Loudonville 14, Wooster, O., 16.

BIRDS OF A FEATHER: Chicago, Ill., Nov. 8-21.

BLUE JEANS (No. 2): Bridgeport, Conn., Nov. 10, New Haven 11, 12, Hartford 13, 14.

BLUE JEANS: Jersey City, N. J., Nov. 7-14.

BEEBE-BARBOUR: Winslow, N. Mex., Nov. 10, Flagstaff, Ariz., 12-14, Prescott 16-21, Kingman 22, 23, Needles, Cal., 25, 26, Daggett 27, 28.

BOY TRAMP: Dayton, O., Nov. 7-12, Indianapolis, Ind., 13-21.

BOBBY GAYLOR: Cincinnati, O., Nov 7-12.

BUNCH OF KEYS: La Porte, Ind., Nov. 10, Elkhart 11, So. Bend 12, Niles, Mich., 13, Goshen, Ind., 14.

BLUE AND THE GRAY: Brunswick, Me., Nov. 10, Augusta 11, Richmond 12.

BOTTOM OF THE SEA: Dennison, Tex., Nov. 10, Greenville 11, Tyler 12, Dallas 13, 14, Pine Bluff, Ark., 16, Little Rock 17, 18, Memphis, Tenn., 19-21, Dayton, O., 23-28.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Steubenville, O., Nov. 10, Martin's Ferry 11, W. Va., 12-14.

CHAS. S. DICKSON: Helena, Mont., Nov 9, 10, Bozeman 11, Fargo, No. Dak., 14, West Superior, Wis., 16, Duluth, Minn., 17, 18, Ashland, Wis., 19, Chippewa, Falls 20, Eau Claire 21, St. Paul, Minn., 22-25, Minneapolis 26-28.

CLARENCE BENNETT: Winchester, Va., Nov. 9-14, Front Royal 16-21.

CORSE PAYTON: Atlantic, Ia., Nov. 9-14.

CLEMENCEAU CASE (Emma Bell): Anniston, Ala., Nov. 10, Chattanooga, Tenn., 11, Louisville, Ky., 12-14.

CHARITY BALL: Oshkosh, Wis., Nov. 11, Milwaukee 12 13, Dubuque, Ia., 16, Des Moines 17, Sioux City 18, Omaha, Neb., 19 21, Kansas City, Mo., 27, 28.

CORA TANNER: Boston, Mass., Nov. 7-12, Providence, R. I., 16-21, Brooklyn, N. Y., 23-28.

CLOG COMEDY: Hampton, Ia., Nov. 7-12.

CHAS. A. GARDNER: St. Louis, Mo., Nov. 7-14, Memphis, Tenn., 16-18, Nashville 19-21, Pittsburg, Pa., 23-28.

CARROLL JOHNSON: Scranton, Pa., Nov. 10, Elizabeth, N. J., 11, Yonkers, N. Y., 12, Rondout 13, Cohoes 14.

COUNTRY CIRCUS: Chicago, Ill., Nov. 8-14.

CRUISKEEN LAWN: St. Paul, Minn., Nov. 8-13.

CLARA MORRIS: Boston, Mass., Nov. 7-12.

CHARLES T. ELLIS: Plymouth, Pa., Nov. 10, Danville 11, Allentown 12, Pottsville 13, Lebanon 14, Pottstown 16, Easton 17, Port Jervis, N. Y., 18, Carbondale, Pa., 19, Honesdale 20, Poughkeepsie, N. Y., 21, Brooklyn, N. Y., 23-28.

CITY DIRECTORY: Boston, Mass., Nov 7-21.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Buffalo N. Y., Nov. 7-12.

CITY DIRECTORY: Elgin, Ill., Nov. 10, Galesburg 11, Monmouth 12, Quincy 13, Burlington, Ia., 14.

DEAR IRISH BOY: Milwaukee, Wis., Nov 8-11, Racine 12, Keokuk, Ia., 13, Kankakee, Ill., 14, Logansport, Ind., 16, Peru 17, Goshen 18, La Porte 19.

DANIEL BOONE: Philadelphia, Pa., Nov. 7-21

DARK SECRET: Buffalo, N. Y., Nov. 7-12, Rochester 13-21, Syracuse 22-24.

DOWLING-HASSON: Cleveland, O., Nov. 7-12.

DEVIL'S MINE: Syracuse, N. Y., Nov. 7-11, Albany 12-14.

DR. BILL: Oakland, Cal., Nov. 7-11, Santa Rosa 12, San Jose 13, 14, Stockton 16, 17, Woodland 18, Sacramento 19-21, Olympia, Wash., 23, Seattle 24, 25, Tacoma 26-28.

DANIEL SULLY: Akron, O., Nov. 10, Marion 11, Muncie, Ind., 12, Anderson 14, Fort Wayne 15, Decatur, Ill., 18, Peoria 19, Springfield 20, Quincy 21.

DEVIL'S AUCTION: Indianapolis, Ind., Nov. 7, 10, Terre Haute 11, Decatur, Ill., 12, Springfield 13, Hannibal, Mo., 14.

E. S. WILLARD: Chicago, Ill., Oct. 17-Nov. 21.

EFFIE ELLSLER: New Orleans, La., Nov 7-13, Lake Charles, 15, Galveston, Tex., 17, 18, Houston 19, 20, San Antonio 21, 22, Austin 23, Waco 24, Fort Worth 25, 26, Dallas 27, 28.

EDGAR SELDEN: Philadelphia, Pa., Nov. 7-12, Jersey City, N. J., 16-18.

EDWARD HARRIGAN: New York city Sept. 19 indefinite.

EUNICE GOODRICH: Elgin, Ill., Nov. 7-14, Rockford 16-21, Racine, Wis., 23-26.

E. H. SOTHERN: New York city Aug. 22—indefinite.

EIGHT BELLS: Rochester, N. Y., Nov. 9-11, Syracuse 12, 13, Troy 14, New York city 17-21.

E. LEWIS WEST: Hereford, Eng., Nov. 9-14, Cheltenham 16-21, Pontypridd 23-28.

EVANGELINE: Des Moines, Ia., Nov. 10, Council Bluffs 11.

EVA MOUNTFORD: Montreal, P. Q., Nov. 9-14.

EVANS AND HOEY: Detroit, Mich., Nov 7-11, Elkhart, Ind., 12-14, Milwaukee, Wis., 15-21, Chicago, Ill., 21-28.

FABIO ROMANI: Pittsburg, Pa., Nov. 7-12, Zanesville, O., 16, Parkersburg, W. Va., 17, Huntington 18, Charleston 19, Ironton, O., 20, Mt. Sterling, Ky., 21, Louisville 24-28.

FIRE PATROL: Troy, N. Y., Nov. 7-11, Northampton, Mass., 12, Westfield 13, Winsted, Conn., 14, Hartford 16, Bridgeport 17, 18, New Haven 19-21, New York city 23-28.

FREDERICK PAULDING: New York city Nov. 7-14.

FAST MAIL (Southern): New Orleans, La., Nov. 8-14, Mobile, Ala., 16, Selma 17, Tuscaloosa 18, Birmingham 19, Montgomery 20, 21, Gadsden 23, Rome, Ga., 24, Atlanta 25, 26, Athens 27, Augusta 28.

FANNIE RICE: Chicago, Ill., Nov. 8-14.

FAIRIES' WELL: Winsted, Conn., Nov. 10, Westfield, Mass., 11, Springfield 12, Pittsfield 13, Poughkeepsie, N. Y., 14.

FORD DRAMATIC: Lockport, Ill., Nov. 10, 11.

FRANK DANIELS: Jackson, Mich., Nov. 10, Toledo, O., 11, Cleveland 12-14.

FAT MEN'S CLUB: Savannah, Ga., Nov. 10.

FANTASMA (Hanlon's): York, Pa., Nov. 10, Norristown 11, 12, Chester 13, 14, Philadelphia 16-21.

FRANK S. DAVIDSON: Oberlin, O. Nov. 11, Wellington 12.

FLOY CROWELL: Kittanning, Pa., Nov. 9-14, Lancaster 16-17.

FRANCESCA REDDING-HUGH STANTON: St. Catharines, Ont., Nov. 9-12.

FAST MAIL (Northern): Van Wert, O., Nov. 10, Huntington, Ind., 11, Peru 12, Kokomo 13, So. Bend 14, Kalamazoo, Mich., 16, Albion 17, Marshall 18, Ann Arbor 20, Ypsilanti 21, Port Huron 23, Bay City 24, East Saginaw 25, Lansing 26, Flint 27, St. Louis 28, Big Rapids 30.

FRANK I. FRAYNE: Mattoon, Ill., Nov. 12, Litchfield 13, East St. Louis 14, Belleville 15, Alton 16, Springfield 17, Bloomington 18, Danville 19, Champaign 20, Joliet 21, Milwaukee, Wis., 22-26.

FANNY DAVENPORT: Los Angeles, Cal., Nov. 7-14, Denver, Col., 23-28.

FORD COMEDY: Charleston, S. C., Nov 10.

FIREMAN'S WARD: Seward, Neb., Nov. 10.

FRANK MAYO: Rochester, N. Y., Nov. 10, 11.

GUSTAF ADOLPHUS: Trenton, N. J., Nov. 11.

GEORGE BUCKLER: Sharon, Pa., Nov. 10, Conneaut 11, Chagrin Falls 12, Massillon 13, New Lisbon 14, Monroeville 16, Elyria 17, Wellington 18, Uhrichsville 19, Cadiz 20, Caldwell 21.

GILLER COMEDY: Sullivan, Ind., Nov. 9-14.

GUS WILLIAMS: Louisville, Ky., Nov. 9-11, Evansville, Ind., 12, Lafayette 13, Huntington 14, Fort Wayne 15, Tiffin, O., 17, Akron 19, Alliance 20, Rochester, Pa., 21, Johnstown 22, Altoona 24, Wilmington, Del., 25, Easton, Pa., 26, Bridgeton, N. J., 27, Trenton 28.

GRIMES' CELLAR DOOR: New Castle, Pa., Nov. 10, Oil City 11, Bradford 12, Jamestown, N. Y., 13, Erie, Pa., 14, Salamanca, N. Y., 16, Ocean 17, Hornellsville 18, Elmira 19, Bath 20, Auburn 21, Ithaca 23, Geneva 24, Cortland 25, Rome 26, Johnstown 27, Schenectady 28.

GEORGE C. STALEY: Marshalltown, Ia., Nov. 10, Cedar Rapids 11, Elgin, Ill., 12, Aurora 13, 14, Joliet 16, Kalamazoo, Mich., 18.

GRISMER-DAVIES: La Grande, Ore., Nov. 10, Walla Walla, Wash., 12, 13, Dayton 14, Colfax 16 18, Spokane Falls 20, 21, Wallula 22, Missoula, Mont., 24, Philipsburg 25, Helena 26-28.

GRAY AND STEPHENS: Hoboken, N. J., Nov. 10, 11, Paterson 12-14.

HIS LORDSHIP: Northfield, Vt., Nov. 10, Bethel 11, Woodstock 12, White River Junction 13, Lebanon, N. H., 14.

HIS NIBS THE BARON: Grand Rapids, Mich., Nov. 7-14, Detroit 16-21.

HETTIE BERNARD-CHASE: Charterville, Va., Nov. 10, Frederick-burg 11, Alexandria 12, Hagerstown, Md., 13, Hanover, Pa., 14.

HARRY LACY (Jack Royal of the 92d): Brooklyn, E. D., Nov. 7-14, Boston, Mass., 16-21, New York city 23-28.

HOUR IN THE GROUND: Chicago, Ill., Nov 7-14.

HAND OF FATE: Kokomo, Ind., Nov. 10, Anderson 11, Frankfort 12, Danville 13, Champaign 14.

HELD BY THE ENEMY: New York city Nov. 7-14.

HOSS AND HOSS: New York city Nov. 2-Dec. 5.

HUNTLEY COMEDY: Helena, Ark., Nov. 7-14.

HEARTS OF NEW YORK: Titusville, Pa., Nov. 10, Warren 11, Oleander 12, Erie 13, Ashtabula, O., 14, Adrian, Mich., 15, Jackson 17, Ann Arbor 18, Bay City 19, East Saginaw 20, 21.

HANDS ACROSS THE SEA: New Britain, Conn., Nov. 10, Birmingham 11, Waterbury 12, Bridgeport 13, Stamford 14.

HENRY E. DIXEY: New York city Sept. 5—indefinite.

HENRY CHANFRAU: Girardville, Pa., Nov. 11, Elmira, N. Y., 12, Owego 13, Cortland 14, Oneida 15, Oswego 17, Fulton 18, Geneva 19, Palmyra 20, Canandaigua 21, Brockport 22, Albina 23, Medina 24, Auburn 26, Hornellsville 27, Meadville, Pa., 28.

HARDIE AND VON LEER: Reading, Eng., Nov. 9-14.

HENSHAW-TEN BROECK: Columbus, O., Nov. 7-14, Louisville, Ky., 16-21.

IRISH LUCK: New York city Nov. 7-12, New Canaan, Conn., 16, Bethel 17, Bristol 18, Thompsonville 19, Meriden 20, Willimantic 21.

IDA VAN CORTLAND: Lansing, Mich., Nov. 9-14, Battle Creek 16 21, Jackson 23-28.

IVY LEAF: Kansas City, Mo., Nov. 6-14, Fort Scott, Kans., 16, Pittsburg 17, Parsons 18, Joplin, Mo., 19, Carthage 20, Sedalia 21.

IRENE KENT: Wooster, O., Nov 10, Mansfield 11, Sandusky 12, Delphos 13, Fostoria 14, Tiffin 15, Norwalk 17, Bellefontaine 18, Marion 19, Sydney 20, Wapakonetta 21, Van Wert 23, Fort Wayne, Ind., 24, 25, Defiance, O., 26, Bowling Green 27, Bryant 28.

IRISH VISITORS: Akron, O., Nov. 11, Johnstown, Pa., 12, Altoona 13, Sunbury 14, Chester 15, Red Bank, N. J., 16.

IRISHMAN'S LOVE: Butler, Pa., Nov. 10.

JAMES REILLY: Litchfield, Ill., Nov. 10, Pana 11, Taylorville 12, Mattoon 13, Danville 14, Pullman 16, Englewood 18, So. Bend, Ind., 19, Goshen 20, Elkhart 21.

JAMES O'NEILL: Cohoes, N. Y., Nov. 10, Johnstown 11.

JOSIE MILLS: Ingersoll, Ont., Nov. 7-14.

JOSHUA SIMPKINS: Bradford, Pa., Nov. 10, Olean, N. Y., 11, Jamestown 12, Corry, Pa., 13, Oil City 14, Erie 16, Ashtabula, O., 17, Greenville, Pa., 18, Sharon 19, New Castle 20.

I. H. WALLICK: Montreal, P. Q., Nov. 9-14.

JOHN PALMER: Houston, Tex., Nov. 13, Galveston 14, 15, Brenham 16, San Antonio 17, 18, Austin 19, Taylor 20, Fort Worth 21, Dallas 22, Waco 23.

JANE: Baltimore, Md., Nov 7-14.

JULIA MARLOWE: St. Paul, Minn., Nov. 9-14, Minneapolis 16-21, Milwaukee, Wis., 23-28.

JUSTIN ADAMS: Wallingford, Conn., Nov. 7-11, Bristol 12-14, Danbury 15-21.

J. K. EMMET: Pittsburg, Pa., Nov. 7-12, Cincinnati, O., 16-21, Cleveland 23-25, Oil City, Pa., 26, Meadville 27, Bradford 28.

JIM THE WESTERNER: Galveston, Tex., Nov. 10, 11, Houston 12, Brenham 13, Austin 14, San Antonio 15-17.

JENNIE HOLMAN: Bonham, Tex., Nov. 9-14, Paris 16-21, Monroe, La., 23-28.

JEFFERSON FLORENCE: Philadelphia, Pa., Nov. 7-12.

J. S. MURPHY: Greenfield, Mass., Nov 10.

JOSEPH HAWORTH: Baltimore, Md., Nov. 9-14.

KATE PUTNAM: Augusta, Ga., Nov. 10, Charleston, S. C., 11, 12, Savannah, Ga., 13, 14, Brunswick 15, Way Cross 17, Palatka, Fla., 18, Jacksonville 19, Albany, Ga., 20, Americus 21, Macon 23, Chattanooga, Tenn., 24, Knoxville 25, Bristol 26, Middlesborough, Ky., 27, 28.

KAJANKA: Hot Spring, Ark., Nov 10, Little Rock 11, 12, Memphis, Tenn., 13-14, Nashville 16-21.

KATE CASTLETON: Cincinnati, O., Nov. 7-14, Louisville, Ky., 16, 17, Evansville, Ind., 18, Terre Haute 19, Indianapolis 20, 21, Eau Claire, Wis., 23, Duluth, Minn., 25 27, West Superior, Wis., 28.

KIDNAPPED: Wilmington, Del., Nov. 10, 11, Pottstown, Pa., 12, Allentown 13, Reading 14, Trenton, N. J., 16, Bethlehem, Pa., 17, Lebanon 18, Altoona 19, East Liverpool, O., 20, Beaver Falls, Pa., 21, Toronto, Ont., 23-28.

KALE CLAYTON: Chicago, Ill., Oct. 23-Nov. 14.

KATIE EMMETT: Grand Rapids, Mich., Nov 7-14, Chicago, Ill., 16-28.

KNOTTY AFFAIR: Dubuque, Ia., Nov. 12.

KEEP IT DARK: Moline, Ill., Nov. 10, Davenport, Ia., 11, Muscatine, 12, Washington 13, Ottumwa 14, Oskaloosa 16, Burlington 17, Quincy, Ill., 18, 19, Moberly, Mo., 20, Louisiana 21, Springfield, Ill., 22, Peoria 23, Bloomington 25, Joliet 26, Ottawa 27, Englewood 28.

KATE MORTIMER: New Orleans, La., Nov 7-11.

KIRK ARMSTRONG: Black River Falls, Wis., Nov. 10, Baraboo 11.

LATEST FAD: Baltimore, Md., Nov. 7-12, Philadelphia, Pa., 16-21.

LEWIS MORRISON: Mobile, Ala., Nov. 10, Meridian, Miss., 11, Birmingham, Ala., 12, Columbus, Ga., 13, Macon 14, Atlanta 16, 17, Chattanooga, Tenn., 18, Middletown, O., 19, Dayton, 20, Lima 21, Findlay 23, Fremont 24, Mansfield 26, Akron 27.

LOTTIE WILLIAMS: Big Rapids, Mich., Nov. 10, Howard City 11, Muskegon 12, Grand Haven 13, Allegan 14, Kalamazoo 15, Kendallville, Ind., 17, Elkhart 18, Coldwater, Mich., 19, Michigan City, Ind., 20, Englewood, Ill., 21, Pullman 23, Ottawa 24, Aurora 25, Joliet 27, Davenport, Ia., 28.

LITTLE TRIXIE (Robbins): Wilmington, O., Nov. 10, Circleville 14, Nelsonville 17, New Straitsville 18, Jackson 21.

LITTLE GOLDIE: Johnstown, Pa., Nov. 10, Altoona 11, Houghton 12, Reading 13, 14, Philadelphia 16-21, Baltimore, Md., 23-27.

LAST WORD: Albany, N. Y., Nov. 9-11, Troy 12-14, Buffalo 15, Toronto, Ont., 16-21, Rochester, N. Y., 23-25, Canandaigua 26, Auburn 27, Elmira 28.

LITTLE TRIXIE: St. Cloud, Minn., Nov. 11, Anoka 12, St. Peter 13, Mankato 14, Faribault 15, North Field 21, Hastings 22, Red Wing 23.

LITTLE LORD FAUNTLEROY (Haswin's): Sault Ste. Marie, Mich., Nov. 10, 11, Escanaba 12, Menominee 13, Marinette, Wis., 14, Sturgeon Bay 16, Green Bay 17, Oshkosh 18, Watertown 19, Beloit 20, Janesville 21, Kenosha 22, Waukegan, Ill., 24, Elgin 25, Rockford 26.

LELAND T. POWERS: Flint, Mich., Nov. 16, Ypsilanti 17, Mason 18, Grand Rapids 19, Paw Paw 20, Tecumseh 21, Dayton 23, Indianapolis, Ind., 24.

LIMITED MAIL: Brooklyn, E. D., Nov. 9-14, New York city 16-21.

LITTLE NUGGET: Honesdale, Pa., Nov. 10, Hawley 11, Matteawan, Conn., 12, Danbury 13, Bridgeport 14, Waterbury 15, Meriden 17, Norwalk 18, North Adams, Mass., 19, Cohoes, N. Y., 20, Troy 21-26.

LABADIE COMBINATION: Wauseon, O., Nov. 12, Bowling Green 13, No. Baltimore 15, Ashland 16, Kent 20, Niles 21.

LOST IN NEW YORK: Columbus, O., Nov. 7-14, Dayton 16-21, Cincinnati 23-28.

LATER ON: Providence, R. I., Nov. 9-14, Boston, Mass., 16-21.

LOUISE HAMILTON: Hoosick Falls, N. Y., Nov. 13, 14, Amsterdam 16-18, Fort Plain 20, 21, Ilion 23-25, Waterloo 26, 27.

LIZZIE EVANS: Hartford, Conn., Nov. 9, 10, Norwich 11, New London 12, Worcester, Mass., 13, 14, Brooklyn, N. Y., 16-21, Philadelphia, Pa., 23-28.

MUGGS' LANDING (No. 2): Atlantic City, N. J., Nov. 10, Bridgeton 11, Red Bank 12, Tarrytown, N. Y., 13, Sing Sing 14, New York city 16-21.

MILE A MINUTE: New York city Nov. 7-14.

MR. POTTER OF TEXAS: Chicago, Ill., Nov. 1-14.

MCCARTHY'S MISHAPS: Danville, Ill., Nov. 10, Terre Haute, Ind., 11, Decatur, Ill., 12, Springfield 13, St. Louis, Mo., 13-21.

MADAME MODJESKA: Springfield, Mass., Nov. 10, Hartford, Conn., 11, 12, New Haven 13, Bridgeport 14, Washington, D. C., 16-21, Baltimore, Md., 23-28.

MR. WILKINSON'S WIDOWS: Birmingham, Ala., Nov. 10, Atlanta, Ga., 11, 12, Charleston, S. C., 13, 14, Savannah, Ga., 16, Augusta 17, Macon 18, Chattanooga, Tenn., 19, Knoxville 20, 21, Norfolk, Va., 23, Richmond 26-28.

MONEY MAD: Fremont, O., Nov. 10, Findlay 11, 12, Lima 13, 14, Detroit, Mich., 16-21.

MR. BARNES OF NEW YORK: Richmond, Va., Nov. 10, 11, Roanoke 12, Danville 13, Charlotte, N. C., 14, Charleston, S. C., 16, Savannah, Ga., 17, Augusta 18, 19, Athens 20, Macon 21, Atlanta 23, 24, Anniston, Ala., 25, Nashville, Tenn., 26 28.

MISS EASTLAKE: Toledo, O., Nov. 10, Sandusky 11, Cleveland 12 13, Columbus 14-18.

MARIE HUBERT FROHMAN: Amsterdam, N. Y., Nov. 10, Schenectady 11, Glens Falls 12, Saratoga 13, 14, Newark, N. J., 16-21, Philadelphia, Pa., 23-28.

MATTIE VICKERS: Denver, Col., Nov. 9-14.

MCKANLASS COMEDY: Alexander, So. Dak., Nov. 10, Bridgewater 11, Parker 12, Salem 13, Montrose 14, Sioux Falls 16, 17, Canton 18, Lennox 19, Centreville 20, Yankton 21, Vermillion 22, Elk Point 24.

MYLES FADH: Chicago, Ill., Nov. 9-14.

MR. AND MRS. KENDAL: Philadelphia, Pa., Nov. 9-21, Boston, Mass., 23-Dec. 5.

MORA-WILLIAMS: Brockton, Mass., Nov. 9-11, Amesbury 16 18, Newburyport 19-21.

MIDNIGHT BELL: Louisville, Ky., Nov. 7-11, Indianapolis, Ind., 12-14, Cincinnati, O., 16-21.

MR. WILKINSON'S WIDOWS: Boston, Mass., Nov. 7-14.

MARIE WAINWRIGHT: Philadelphia, Pa., Nov. 7-14.

MAUDE ATKINSON: Dawson, Ga., Nov. 7, Albany 10, Way Cross 12, Brunswick 13, 14, Fernandina, Fla., 16, Palatka 17, Sanford 18, Kissimmee 19, Bartow 20, 21, Key West 23-28.

MINNA GALE: Harlem, N. Y., Nov. 9-14, New Haven, Conn., 16, Bridgeport 17, Birmingham 18, Waterbury 19, Springfield, Mass., 20, Holyoke 21, Albany, N. Y., 23, 24.

MAGGIE MITCHELL: Philadelphia, Pa., Nov. 9-14, Albany, N. Y., 16, 17, Gloversville 18, Utica 19, Rome 20, Watertown 21, Oswego 23, Syracuse 24, Wilkesbarre, Pa., 25, Scranton 26, Hazelton 27, Reading 28.

MY JACK (Walter Sanford's): Brooklyn, N. Y., Nov. 9-14, Newark, N. J., 16-21, Paterson 23-25, Hoboken 26-28.

MAUDE GRANGER: San Antonio, Tex., Nov. 10, San Marcos 11, Taylor 12, Austin 13, 14, Belton 16, Lampasas 17, Waco 18, 19, Hillsboro 20, Corsicana 21, Tyler 23, Greenville 24, Dallas 25, 26, Fort Worth 27, 28.

MME. JANAUSCHEK: Erie Pa., Nov. 10, Jamestown, N. Y., 11, Buffalo 12-14, Niagara 16, Lockport 17, Albion 18, Auburn 19, Syracuse 20, 21, Utica 23, Penn Yan 24, Corning 25, Elmira 26, Bradford, Pa., 27, Olean, N. Y., 28.

MASTER AND MAN: Detroit, Mich., Nov. 9-14, Toledo, O., 16-21, Grand Rapids, Mich., 23-28.

MISS HELVETT: New York city Nov. 7—indefinite.

MEN AND WOMEN: Brooklyn, N. Y., Nov. 7-14.

MIDNIGHT ALARM (Pearson's): Lynn, Mass., Nov. 10, Lewiston, Me., 11, Bangor 12, Portland 13, 14, Laconia, N. H., 15, Manchester 17, Marlboro, Mass., 18, Nashua, N. H., 19, Amesbury, Mass., 20, Haverhill 21.

MORTON DRAMATIC: Goshen, N. Y., Nov. 9-14.

MCGINTY'S TROUBLES: Cynthiana, Ky., Nov. 10, Richmond 11, Mt. Sterling 12, Michaelsville 13, Danville 14.

MAY BRETONNE: Dubuque, Ia., Nov. 7-14.

MARGARET MATHER: Chester, Pa., Nov. 7, Harrisburg 11, Altoona 12, Johnstown 13, Youngstown, O., 14.

MILTON NOBLES: Columbia, S. C., Nov. 7, 14, Greenville 15, Asheville, N. C., 17, Knoxville, Tenn., 18, Bristol 19, Chattanooga 20, 21, Athens, Ga., 23, Augusta 24-26, Charleston, S. C., 27, 28.

MODEL COMEDY: Lebanon, O., Nov. 8-14.

MCGINTY'S MISHAPS: Arcola, Ill., Nov. 10, Sullivan 11, 12, Effingham 14, 14.

MCKENNA'S FLIRTATION: Pittsburg, Pa., Nov. 7-12, New York city 16-21.

N. S. WOOD: Johnstown, N. Y., Nov. 10, Bradford, Pa., 11, Corning, N. Y., 12, Elmira 13, Harrisburg, Pa., 14, Washington, D. C., 16-21.

NATURAL GAS: Minneapolis, Minn., Nov. 7-14, Duluth 16, 17, West Superior, Wis., 18, Stillwater, Minn., 19, Mankato 20, Sioux City, Ia., 21, Omaha, Neb., 22 23, Lincoln 24, St. Joseph, Mo., 27, 28.

NAT C. GOODWIN: St. Louis, Mo., Nov. 7-12, Chicago, Ill., 13-Dec. 5.

NIOBE: New York city Aug. 31—indefinite.

NOSS JOLLITIES: No. Yakima, Wash., Nov. 10, Ellensburg 11, Seattle 12, 13, Tacoma 16, 17, Olympia 18, Centralia 19, Oregon City, Ore., 20, Salem 21, Albany 22, Eugene City 23, Roseburg 25, Grant's Pass 26, Ashland 27, Yreka, Cal., 28.

NIOBE: Re. Danbury, Conn., Nov. 10, Stamford 11, New Britain 12, Bridgeport 13.

NELLIE MCHENRY: Chicago, Ill., Nov. 8-21.

NEW YORK THEATRE (Hunt's): Staunton, Va., Nov. 9-11, Roanoke 12-21.

NELL COMEDY: Wichita Falls, Tex., Nov. 9, 11, Henrietta 12-14.

ONE OF THE BRAVEST: New York city Nov. 7-14, Boston, Mass., 16-21.

ONE OF THE FINEST: Rochester, N. Y., Nov. 7-12, Batavia 13, Warsaw 14, Salamanca 15, Bradford, Pa., 16, Warren 20, Dunkirk, N. Y., 21, Erie, Pa., 23, Corry 24, Kent, O., 25, Akron 26, Alliance 27, Steubenville 28.

OLD, OLD STORY: Evansville, Ind., Nov. 10, Vincennes 11, Danville, Ill., 12, Indianapolis, Ind., 16-21.

OLIVER D. BYRON: Jersey City, N. J., Nov. 7-14, New York city 16-21, Philadelphia, Pa., 23-28.

OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.

OLIVER COMEDY: Aurora, Mo., Nov. 10, Springfield 11, 12.

OLD JED PROUTY: Chicago, Ill., Nov. 8-14.

OLE OLSON: Chicago, Ill., Nov. 8-14.

OH, WHAT A NIGHT: Piqua, O., Nov. 10, Greenville 11, St. Marys 12, Kenton 13, Tiffin 14, Columbus 15-17.

O'FLYNN IN MEXICO: Parkersburg, W. Va., Nov. 10, Pt. Pleasant 11, Huntington 12, Ironton, O., 13, Portsmouth 14, Wheeling, W. Va., 15, 16, Wellsville, O., 20, East Liverpool 21, Toronto 22, Wellsburg, W. Va., 24, Martin's Ferry, O., 25, Beaver Falls, Pa., 26, Youngstown, O., 27, Rochester, Pa., 28.

O'DOWD'S NEIGHBORS: Cincinnati, O., Nov. 8-14, Hamilton 15, Dayton 17, Springfield 18, Findlay 19, Akron 21, Youngstown 22, Brooklyn, N. Y., 23-28.

OUR BOYS AND GIRLS: Cincinnati, O., Nov. 7-14, Chicago, Ill., 16-21, St. Louis, Mo., 23-28.

OLD HOMESTEAD: Duluth, Minn., Nov. 9-12, Superior, Wis., 13-14, Sioux City, Ia., 15, 16, Council Bluffs 18, Hastings, Neb., 19, Grand Island 20, Cheyenne, Wyo., 21, Denver, Col., 23-28.

PECK'S BAD BOY: Indianapolis, Ind., Nov. 7-14.

PATTI ROSA: Greenville, S. C., Nov. 10, Athens, Ga., 11, Augusta 12, Atlanta 13, 14, Rome 16, Gadsden, Ala., 17, Anniston 18, Talladega 19, Birmingham 20, 21.

PAY TRAIN: Marion, O., Nov. 10, Findlay 11, Fostoria 12, Fremont 13, Sandusky 14, Mansfield 15, Parkersburg, W. Va., 24.

PAIR OF KIDS: Meriden, Conn., Nov. 10, Norwalk 11, Danbury 12, Waterbury 13, Holyoke, Mass., 17, Waltham 18, Milford 19, Woonsocket, R. I., 21.

PARAGON THEATRE: Adel, Ia., Nov. 7-14.

PETE BAKER: Paducah, Ky., Nov. 10, Huntingdon, Tenn., 11, Murfreesboro 12, Chattanooga 13, 14, Atlanta, Ga., 16, 17, Opelika, Ala., 18, Montgomery 19, Mobile 20, 21.

PITOU STOCK: Philadelphia, Pa., Nov. 9-21.

PAUL KAUVAR: Dallas, Tex., Nov. 10, 11, Dennison 12, Fort Worth 13, 14, Tempie 15, Austin 17, San Antonio 18 19, Columbus 21.

PAIR OF JACKS: Chicago, Ill., Nov. 7-14, Philadelphia, Pa., 16-21, Baltimore, Md., 23-28.

PAT ROONEY: Watertown, N. Y., Nov 10, Fulton 11, Utica 12, Schenectady 13, Rutland, Vt., Montreal, P. Q., 16-21, Toronto, Ont., 23-28.

PRIVATE SECRETARY: Bowling Green, Ky., Nov. 11, Lexington 11, Maysville 12, Paris 13, Mt. Sterling 14.

PRINCE AND PAUPER: Memphis, Tenn., Nov. 9-11, Helena, Ark., 12, Greenville, Miss., 13, Vicksburg 14, New Orleans, La., 15-21, Mobile, Ala., 23, Meridian, Miss., 24, Birmingham, Ala., 25, Montgomery 26, Atlanta, Ga., 27, 28.

POWER OF THE PRESS: New York city Nov. 7-14, Philadelphia, Pa., 16-28.

ROGER DOWLING: Tiffin, O., Nov. 12, Bucyrus 13, Mansfield 14, Mt. Vernon 15, Janesville 17, Lancaster 18, Martin's Ferry 19, Wheeling, W. Va., 20, 21, Bellaire, O., 23, Steubenville 24, Alliance 25, Canton 26, Newark 27.

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Sioux City, Ia., 12, Des Moines 13, Davenport 14, Detroit, Mich., 16-21, New York city 23-Dec. 5.
THAT WOMAN: Dubuque, Ia., Nov. 10, Rock Island, Ill., 11, Oskaloosa, Ia., 12, Des Moines 13-21.
THERMIDOR: New York city Oct. 5-Nov. 14.
TWELVE TEMPTATIONS: Hot Springs, Ark., Nov. 11, Texarkana 12, Paris, Tex., 13, Denison 14, Sherman 16, Marshall 17, Shreveport, La., 18, Vicksburg, Miss., 20, Jackson 21, Meridian 21, New Orleans, La., 23-28.
UNCLE TOM'S CABIN (Sutton's): Des Moines, Ia., Nov. 11, 12.
UNCLE TOM'S CABIN (Middaugh): Moscow Wash., Nov. 10, Pullman 11, Pomeroy 12, Dayton 13, Waitsburg 14, Walla Walla 16, Pendleton, Ore., 17.
UNCLE HIRAM: Brunswick, Ga., Nov. 9, Fernandina, Fla., 11, Jacksonville 12, Palatka 13, Thomasville, Ga., 14, Americus 16.
ULLIE AKERSTROM: Muncie, Ind., Nov. 10, Fostoria, O., 11, Lima 12, Findlay 13, Massillon 14, Alliance 16, Canton 17, Akron 18, New Philadelphia 19, Ravenna 20, Youngstown 21, McKeesport, Pa., 23-25, Youngstown, O., 26-28.
U AND I: Kansas City, Mo., Nov. 8-14, Denver, Col., 16-21, Salt Lake City, Utah, 23-25, Ogden 26, Anaconda, Mont., 27.
UNCLE TOM'S CABIN (Stetson's): Port Jervis, N. Y., 10, Trenton, N. J., 11, 12.
UNCLE ISAAC: Washington, D. C., Nov. 9-14, Albany, N. Y., 16-18, Troy 19-21.
UNDER THE GASLIGHT: Harlem, N. Y., Nov. 9-14.
WHITE SLAVE: Pittsburg, Pa., Nov. 9-14.
WAIFS COMEDY: Bornellsville, N. Y., Nov. 9-14, Waverly 16-21, Binghamton 23-28.
WORLD AGAINST HER (Agnes Wallace-Villa): Chicago, Ill., Nov. 8-21.
WOLVES OF NEW YORK: Philadelphia, Pa., Nov. 9-14.
W. J. SCANLAN: New York city Sept. 30—indefinite.
WORLD (J. Z. Little's): Philadelphia, Pa., Nov. 9-14.
WM. H. CRANE: St. Louis, Mo., Nov. 9-14, Indianapolis, Ind., 16-18, Dayton, O., 19, Columbus 20-21.
VON YOSSON: San Francisco, Cal., Nov. 9-21.

OPERA AND CONCERT.

AUSTRIAN JUVENILE BAND: Boston, Mass., Nov. 11-13, Portland, Me., 14, Boston, Mass., 15, Providence, R. I., 17, New Haven, Conn., 17, Bridgeport 18, Philadelphia, Pa., 19-20, Harrisburg 21, Washington, D. C., 22, Altoona, Pa., 23, Pittsburg 24-26.
ABBEY-GRAU OPERA: Chicago, Ill., Nov. 8-Dec. 12.
ABRONSON OPERA: Washington, D. C., Nov. 9-14.
AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.
BOSTONIANS: Pittsburg, Pa., Nov. 9-14.
BAKER OPERA (At Haverhill, Mass., Nov. 9-13.
BOSTON LYCEUM CONCERT: Corry, Pa., Nov. 16, Westfield, N. Y., 17, Akron, O., 18, Greenville 19, Van Wert 20, Clyde 21.
CORINNE OPERA BURLESQUE: Toronto, Ont., Nov. 9-14, Buffalo, N. Y., 16-21, Cleveland, O., 23-28.
CROW CONCERT: Kendallville, Ind., Nov. 10, 11.
CARLETON OPERA: Minneapolis, Minn., Nov. 9-14, St. Paul 16-21.
CORRIED OPERA: Americus, Ga., Nov. 10, Montgomery, Ala., 11, Pensacola, Fla., 12, Mobile, Ala., 13, 14, New Orleans, La., 15-22, Galveston, Tex., 23, 24, Houston 25, 26, San Antonio 27, 28.
DR. WOLF HOPPER OPERA: Philadelphia, Pa., Oct. 26-Nov. 14.
DUFF OPERA: St. Louis, Mo., Nov. 9-14.
EMMA JUCH OPERA: Cincinnati, O., Nov. 9-14, Pittsburg, Pa., 16-21, Philadelphia 23-28.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
GRAU OPERA: Halifax, N. S., Oct. 26-Nov. 28.
GILMORE'S BAND: Ogden, Utah, Nov. 12, Colorado Springs, Col., 11, Pueblo 12, Great Bend, Kans., 13, Newton 14, Arkansas City 16, Wichita 17, Abilene 18, Osage City 19, Topeka 20, Kansas City 21.
GREENFIELD CONCERT: Boston, Mass., Nov. 12, 13, Philadelphia, Pa., 19.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
KITTY MARCELLUS OPERA COMIQUE: La Salle, Ill., Nov. 10, 11, Sterling 12-14, Galesburg 16-18, Streator 19-21.
LILLIAN RUSSELL OPERA: New York city Oct. 26—indefinite.
LITTLE TYCOON OPERA: Buffalo, N. Y., Nov. 10-11.
MADAME FRY CONCERT: Annapolis, Md., Nov. 10.
MINNIE HAUK GRAND OPERA: Baltimore, Md., Nov. 9-14, Philadelphia, Pa., 16-21.
MOZART SYMPHONY CLUB: Jersey City, N. J., Nov. 10.
N. Y. SYMPHONY CLUB: Altoona, Pa., Nov. 10, Huntingdon 11, Lancaster 12, Baltimore, Md., 13, Washington, D. C., 14, Newport News, Va., 16, Norfolk 17, Williamsburg 18, Hampton 19, Richmond 20, Lynchburg 21.
OVIDE MUSIN CONCERT: Corning, N. Y., Nov. 10, Geneva 11, Canandaigua 12, Penn Yan 13, Seneca Falls 14, West Chester, Pa., 16, Lancaster 17, Cleveland, O., 18, Norwalk 19, Ashtabula 20, Corry, Pa., 21, Meadville 23, Warren, O., 24, Canton 25, Wooster 26, Lima 27, Findlay 28.
PAULINE HALL OPERA: Elmira, N. Y., Nov. 10.
REEVES' OPERA BOUFFE: Sherman, Tex., Nov. 10, Fort Worth 11, Dallas 12.
SINDBAD: Tacoma, Wash., Nov. 9-11, Salt Lake City, Utah, 13, Denver, Col., 16-21.
SEA KING: Jackson, Miss., 10, Vicksburg 11, Memphis, Tenn., 12-14, Nashville 16-18, Louisville, Ky., 19-21, Lexington 23, Hamilton, O., 24, Dayton 25, Terre Haute, Ind., 26.
TILLOTSON'S OPERA: Brooklyn, E. D., Nov. 9-14.
TAR AND TARTAR: Washington, D. C., Nov. 9-14.

VARIETY AND BURLESQUE.

BILLY LESTER SPECIALTY: Chicago, Ill., Nov. 9-28.
CREOLE BURLESQUE: Philadelphia, Pa., Nov. 9-14, New York city 16-Dec. 5.
CARMENCITA: Milwaukee, Wis., Nov. 10, 11, Indianapolis, Ind., 12-14.
CITY CLUB: Norfolk, Va., Nov. 9-14.
DIAMOND: Knox, Ind., Nov. 10, Argos 11, Mentone 12, Rochester 13, 14.
EMILE ZOLA BURLESQUE: Detroit, Mich., Nov. 9-14.
FRENCH FOLLY BURLESQUE: Boston, Mass., Nov. 9-14.
FAY FOSTER BURLESQUE: Buffalo, N. Y., Nov. 9-14, Syracuse 16-21, Troy 23-28.
FRENCH BURLESQUE (Nibbe's): Grand Rapids, Mich., Nov. 9-14, Detroit 16-21.
HYDE SPECIALTY: St. Louis, Mo., Nov. 9-14.
HENRY BURLESQUE: Cincinnati, O., Nov. 8-14.
IDA SIDDONS: Victoria, B. C., Nov. 9-Dec. 5.
KENNEDY'S LAUGH-MAKERS: Nashville, Tenn., Nov. 9-14, Cincinnati, O., 16-21.
LILLY CLAY GAIETY: Louisville, Ky., Nov. 9-14.
LESTER AND WILLIAMS: Albany, N. Y., Nov. 9-14.
MAY RUSSELL BURLESQUE: Hoboken, N. J., Nov. 9-14.
MAY HOWARD BURLESQUE: New York city Nov. 9-14.
MABEL SNOW BURLESQUE: Milwaukee, Wis., Nov. 9-14.
MILDRED NOVELTY: Paterson, N. J., Nov. 9-14.
NIGHT OWLS: New Haven, Conn., Nov. 9-14, Providence, R. I., 16-21, Philadelphia, Pa., 23-28.
PARISIAN FOLLY: Chicago, Ill., Nov. 8-14, Grand Rapids, Mich., 16-21, Detroit 23-28.
REILLY AND WOOD'S SPECIALTY: Boston, Mass., Nov. 9-14.
RENTZ SANTLEY BURLESQUE: Philadelphia, Pa., Nov. 9-14.
ROSE HILL FOLLY: Pittsburg, Pa., Nov. 9-14, Lock Haven 17, Scranton 18, Mackinaw 19, Lancaster 20, York 21.
SAM DEVERE: Newark, N. J., Nov. 9-14.
TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.
VAIDES BURLESQUE: Cleveland, O., Nov. 9-14.
WATSON SISTERS BURLESQUE: Brooklyn, N. Y., Nov. 9-14.
WHALLEN AND MARTELL: Baltimore, Md., Nov. 9-14, Washington, D. C., 16-21.
WEBER AND FIELD'S: Harlem, N. Y., Nov. 9-14.
WILLIAMS AND ORR: New York city Nov. 9-14.

MINSTRELS.

CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.
EMERSON: Grand Rapids, Mich., Nov. 10, Kalamazoo 11, Jackson 12, Toledo, O., 13, Lexington, Ky., 14, Knoxville, Tenn., 16, Chattanooga 17, Atlanta, Ga., 19-20.
GEORGE WILSON: Birmingham, Ala., Nov. 9, Eufaula 17, Albany, Ga., 18, Thomasville 19, Jacksonville, Fla., 20, New Orleans, La., 22-28.
GORTON: Dover, N. J., Nov. 10, Salisbury 11, Cambridge, Md., 12, Easton 13, Annapolis 14.
GEORGE THATCHER: Trenton, N. J., Nov. 10.
GOODYEAR, ELITCH AND SCHILLING: Marysville, Cal., Nov. 10, Woodland 11, Stockton 12, Sacramento 13, 14, Carson, Nev., 16, Virginia City 17, Reno 18, Nevada City, Col., 19, Grass Valley 20, Auburn 21.
HI HENRY: Mansfield, O., Nov. 10, No Attleboro, Mass., 11, Middleboro 12, Taunton 13, New Bedford 14, Brockton 16.
PRIMROSE AND WEST: Denver, Col., Nov. 9-14, Lincoln, Neb., 16, Omaha 17, 18, Council Bluffs, Ia., 19, Sioux City 20, Des Moines 21, Chicago, Ill., 23-25.
RICHARD AND PRINGLE'S: Leesburg, Fla., Nov. 11, Tallahassee 14.
SWEENEY, ALVIDO AND GOETZ: Uhrichsville, O., Nov. 10, Wellsburg, W. Va., 12, Moundsville 13, Bellaire, O., 14.
VREELAND: Wheeling, W. Va., Nov. 11, Toronto, O., 12, East Liverpool 13, Martin's Ferry 14, Grafton, W. Va., 16, Fairmount 17.

CIRCUSES.

BURKE: Ozark, Ala., Nov. 11, Eufaula 12.
HARRIS: Pine Hill, Ala., Nov. 10, Thomasville 11, Whatley 12, Jackson 13, Mt. Vernon 14.
KING AND FRANKLIN: Augusta, Ga., Nov. 11, Washington 12, Madison 13, Atlanta 14, West Point 16, Montgomery, Ala., 17.
M. MAHON: Santa Anna, Cal., Nov. 10, San Diego 11, 12, Oceanside 13, Colton 14, San Bernardino 16, Pasadena 17, Los Angeles 18.
RENTZ AND CO.'S MOUNTED: Buena Vista, Ga., Nov. 10, Montezuma 11, Fort Valley 12, Butler 13, Columbus 14.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Schenectady, N. Y., Nov. 10, Amsterdam 11, 12.
ELI PERKINS: Grand Haven, Mich., Nov. 11, Mt. Pleasant 12, Evart 13, Eason 14, Fond du Lac, Wis., 17, Augusta 18, Decorah, Ia., 19, Minneapolis, Minn., 20.
E. L. BUCKEY: San Antonio, Tex., Nov. 9-22.
HEWETT MUSKETIES: Corpus Christi, Tex., Nov. 10-12.
NYE AND RUBIANS: Lexington, Ky., Nov. 10, Piqua, O., 11, Joliet, Ill., 12, Alton 13, Effingham 14, Bloomington 17, Chicago 18, Sterling 21.
PAWNEE BILL WILD WEST: Montgomery, Ala., Nov. 10-11.
PROF. HERRMANN: Hot Springs, Ark., Nov. 10, Little Rock 11, Memphis, Tenn., 12-14, St. Louis, Mo., 16-21, Cincinnati, O., 23-28.
PROF. G. WEB: Martinsburg, W. Va., Nov. 9, Cumberland, Md., 11, Myersdale 12, Somerset 13.
ROBINSON'S FLOATING PALACES: Myersville, Miss., Nov. 11, La Providence, La., 12.

At a Special Term of the Supreme Court of the State of New York, Part One, held at the County Court House, in and for the County of New York, on the 29th day of October, 1891.

PRESENT:
HON. GEORGE P. ANDREWS, *Justice.*

MAX BACHERT, *Plaintiff*
—against—
MARIO BLODECK and RICHARD STOELZER, *Defendants.*

ORDERED, ADJUDGED AND DECREED, That the said defendants, Mario Blodeck and Richard Stoelzer, and each of them, and their agents, clerks and servants, and all persons acting under the authority and direction of them or either of them are hereby perpetually enjoined and restrained forever from using the words "The Boston Symphony Club" as the name and style of their musical and concert organization and that they be also enjoined and restrained from using in their printed circulars and on their letter heads and envelopes the words and devices "The Boston Symphony Club" and the musical bars printed thereon, or any imitation of the name "The Boston Symphony Orchestral Club," or bearing the above devices above set forth, or any imitation of the same.

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